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Case of the Eskey organ in the Church of the Blessed Sacrament, New York,  
in the high rear gallery, is proof enough of the grandeur of a  
suitable organ case; beauty still speaks eloquently to  
the heart of man. Photo by Charles E. Knell.*

# *The American Organist*

**JANUARY, 1951**

Vol. 34, No. 1 - 25¢ a copy, \$2.00 a year

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1951

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## REPERTOIRE AND REVIEWS

### Books & Music of 1950

*The following are noted as outstanding works advertised and reviewed during the past year.*

#### BOOKS

Guideposts for the Church Musician, by Paul Swarm, Church Music Foundation \$10.00, June 212.

Improvisation at the Organ, by Dr. Frederick W. Schleider, Church Music Foundation \$2.00, Feb. 48.

Organ Pedal Technic, by Pietro A. Yon, a book of exercises, J. Fischer & Bro. \$1.00, July 224.

#### SONATAS AND SUITES

Crandell, Robert, Carnival, 20p, md, Gray \$1.50, Sept. 288.  
Lang, E., Festival Suite, 17p, me, J. Fischer & Bro. \$1.75, July 222.

#### ORGAN COLLECTIONS

First Four Centuries of Organ Music, by John Klein, two volumes, Associated \$20.00, Oct. 326.

Organ Classics, ed. Dr. Roland Diggle, 157p, 40 pieces, Amsco \$1.25, July 222, Aug. 252.

Recital and Service Pieces from the Sonatas of Rheinberger, ed. Dr. T. Tertius Noble, 63p, 12 pieces, J. Fischer & Bro. \$2.75, April 128, July 222.

Wedding and Sacred Music, ed. Dr. Roland Diggle, 63 pieces, Amsco \$1.25, March 84.

Chime Pieces for Organ, 67p, 12 pieces, J. Fischer & Bro. \$1.50, April 120.

#### CANTATAS AND ORATORIOS

Bach, ed. Wm. A. Goldsworthy, "Jesu Thou my Constant Gladness," No. 147, Gray \$1.00, Jan. 14, Feb. 44.

Clokey, Dr. Joseph W., "Rose from Syria," Nov. 368.

Van Hulse, Camil, "Christmas Oratorio," FitzSimons \$1.25, Aug. 258.

Wagner, ar. Charlotte Garden, "Eucharist Music from Parsifal," J. Fischer & Bro. \$1.25, Jan. 14.

#### PHONOGRAPH RECORDS

Bach Recital, including Mendelssohn's Sonata 6, played by E. Power Biggs, Columbia l.p. ML-2076 \$3.85, Feb. 61, March 90.

Bach's Royal Instrument, played by E. Power Biggs, Columbia l.p. ML-4284, ML-4285, April 119, July 231, Nov. 389.  
Christmas Bells, played by Dr. Richard Keys Biggs, Capitol l.p., Oct. 318.

Compenius Organ Album, played by Finn Videro, Gramophone Shop, six 12" disks, GSC-8, \$15.00, March 87.

Concert for Organ, played by Dr. Richard Keys Biggs, Capitol l.p. L-8089, April 122, June 200, Sept. 300.

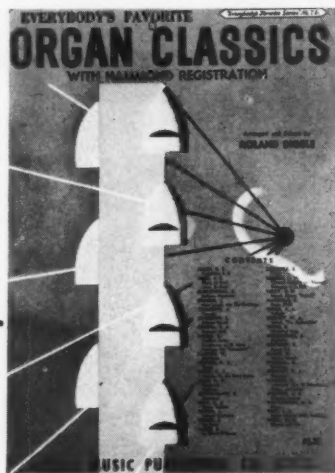
#### FAVORITE ORGAN PIECES

*The reviewers' favorites do not include transcriptions, hymn-tune pieces, nor music considered by its composer no better than needed for the Hammond electrotone. Undoubtedly the current craze for outlandish distortions in music is responsible for the fact that only one composition passes the test of sane music this year, though five got by last year.*

#### FAVORITE ORGAN PIECES

Diggle, Dr. Roland, Toccata Gregoriano, D, 8p, md, Gray 75c, April 120.

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#### 11. WEDDING AND SACRED MUSIC

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Theodore T. Miller  
*Instructor, University of Alabama*

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Edmund B. Wright  
*Instructor in Organ, Assistant to the Director  
Baldwin-Wallace Conservatory*

“What better testimony to the Organ Institute than to say I wish to enter the 1951 Session. The Organ Institute last summer meant a great deal to me. Having been loaded down with administrative details, I had let my organ practice, of necessity, slide. The work provided inspiration and stimulation as well as encouragement to me in an attempt to resume my active organ playing career after five years. The faculty men were so generous in personal consultation and gave liberally of their time for practical suggestions to the organists who were there as students.”

Kenneth R. Osborne  
*Chairman, Division of Fine and Applied Arts  
Head, Department of Music, University of Arkansas*

“In four weeks' time I became familiar with the teaching and playing of five outstanding artists on a magnificent organ. There is such a wealth of ideas that I find myself at the end of the year still testing and applying some of the material of the preceding summer. Added to this is the stimulation to be derived from association with fellow organists. Incidentally, those who may not wish to play any of the pieces on the repertoire list are just as much a part of the group as others who play frequently.”

D. Robert Smith  
*Director of Music, Bates College*

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## FAVORITE ANTHEMS

The reviewers' favorites do not include arrangements or anthems for other than normal four-part chorus, unless for adults and juniors combined.

Edmundson, Garth, "Jesus the very thought of Thee," G, 5p, md, J. Fischer & Bro. 15c, Sept. 286.

James, Will, "Preserve my soul O God," Bfm, 6p, me, Fitz-Simons 18c, Nov. 366.

Lang, Edith, "Jesu holy yet most lowly," F, 4p, e, J. Fischer & Bro. 15c, April 124.

Snell, Frederick A., "Thanksgiving," D, 3p, me, Gray 15c, for unison choir, Aug. 250.

Sowerby, Dr. Leo, "All things are Thine," Af, 10p, o, me, Gray 20c, March 86.

Swinnen, Firmin, "Benedictus es Domine," Em, 7p, e, Gray 18c, Sept. 288.

Williams, Dr. David McK., "I sing a song of the saints," D, 10p, me, Gray 20c, March 86.

## Music for the Easter Season

Unless the arranger or the publisher of an anthem indicates on the printed score the exact derivation of the original, the arrangement will not be reviewed here; there can be no exceptions. The purpose of reviews is not to persuade the reader to buy but merely tell him what the reviewers find in the music; if a reviewer finds a piece of music he particularly likes for any reason, his review indicates it plainly.

## EASTER MUSIC FROM LAST YEAR

Jan. 1950 p.8 lists some excellent music but the reviews can not be satisfactorily condensed for mention here; however p.10 presents a list of the finest Easter music from all former years, and that list is well worth noting.

## NEW EASTER MUSIC

AE—Max Bruch—"Jesus our Lord has risen," A, 2p, e, Edition Le Grand Orgue 12c, English & German texts, serious music, even hard, somewhat like a chorale; for all good services.

AE—W. Glen Darst—"Alleluia," Ef, 8p, me, Gray 18c, C.Wordsworth text, a smooth anthem, somewhat in hymn style.

AE—Lloyd Hutson—"Easter Alleluia," B, 12p, o, me, Gray 20c, R.R.Bonus text, opening with a grand unison which, with its honest organ accompaniment, starts it masterfully with fine effect on the congregation; the same high quality does not hold too well throughout, but it none the less is a good piece of true church music for Easter, organ and voices.

A5E—Edith Lang—"Awake this happy morn," C, 6p, me, J.Fischer & Bro. 16c, ancient text, sounds like ancient music from the good old sturdy days, with enough music in the notes to make it an exceptionally good anthem for all serious choirs. Soprano part is doubled; for unaccompanied singing if you like it that way.

AE—Frederick C. Schreiber—"Christ is risen," C, 9p, md, Gray 20c, Psalm text, one of the best of the current crop, using unison effectively, and piano accompaniment also; grows slightly complicated in the middle, but a sterling Easter anthem none the less; will reach the congregation.

AE—Healey Willan—"Christ Whose glory fills the skies," D, 4p, e, Concordia 16, Wesley text, in hymn style, some unison, some unaccompanied chorus; true church music for any congregation.

AE—Healey Willan—"Hosanna to the living God," D, 6p, me, Concordia 18c, R.Heber text, opens with unison, like an ancient tune, then goes to 4-part, all real church music with much to say; for every congregation where entertainment is not expected. Closes with a fine unison.

## LENT AND PALM SUNDAY

\*AP—Freylinghausen-ar.Willan—"Lift up your heads," F, 6p, e, Concordia 18c, ancient text, music of somewhat ancient flavor, using the accompaniment as Bach so often did, to pick up while the singers rest between sentences; great works cannot be created often, so it's better to do as Dr. Willan does

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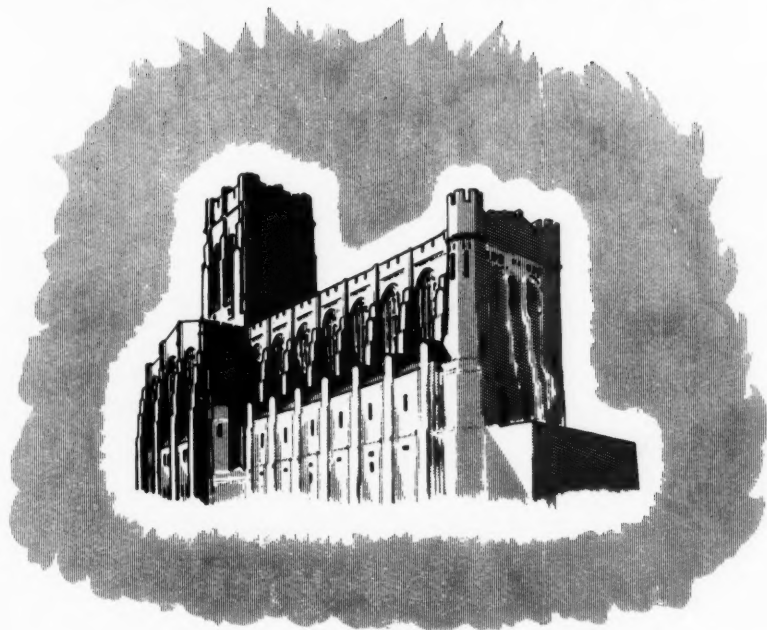
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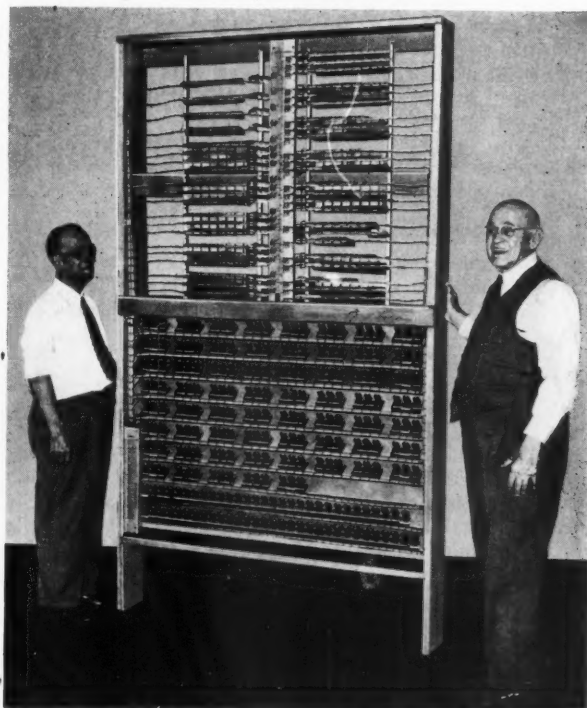
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here, and in some of the other of his works listed this month. Nothing startling to say, so he begins with a simple but worthy & good theme, handles it with simplicity & directness, and lets it go at that. There should be a lot more music of this type in our churches in place of the complicated things composers so much prefer to try.

A6—Loyd Hutson—"O Lamb of God," Df, 6p, o, me, Gray 18c, the "Agnus Dei" text, a melodious anthem with many appealing qualities all of them out where the congregation can get the benefit.

\*AS—Negro-ar.Friedell—"Were you there," G, 4p, e, Gray 15c, the very lovely & appealing spiritual in a version tamed down for fussier churches.

A2P—Kathryn H. Rawls—"Eternally Rejoice," Dm, 6p, md, J. Fischer & Bro. 16c, J.Threlfall text, set for youth choirs (which would seem to be young people rather than children) and we classify it as moderately difficult because the top voice must be able to do G and F easily and it's in minor key; for young people, not children's choirs.

AOS—Schuetz-ed.Gore—"Seven Words of Christ on the Cross," 27p, me, Concordia 95c, austere music from the pre-Bach era, with parts for five strings (3 violins, viola, cello); voice parts 20c.

#### MOTHER'S DAY

AS—Austin C. Lovelace—"Carol of the Mother," Ef, 6p, me, Gray 18c, L.W.Reese text, "When Jesus was a little thing His mother in her hood of blue called to Him," a most delightful little text for the heart, matched to music that starts all simply enough, then turns to complications that hardly fit. It's a grand idea to try to depict "blue" by an unexpected chord progression, but there the simplicity vanishes and we have structure instead. If your congregation is trained to expect the unexpected, you won't feel this way at all and you'll certainly delight in this anthem. Mother comes in in the last three measures, "but mothers never change at all." Lovely?

#### EDITION LE GRAND ORGUE

Dr. Robert Leech Bedell has organized this publishing business to make available in America a lot of compositions he considers superior and generally impossible to get. Until some kind millionaire subsidizes T.A.O. with several millions, adequate reviews of great quantities of music will continue to be impossible; but Dr. Bedell is trying to perform a service for the church-music world and we cooperate by reviewing special anthems and organ music in the normal manner, and listing the remaining anthems here, by composer, title, voice-parts, number of pages, grade or difficulty, and price. All are 4-part unless otherwise noted.

Bruckner, "Tantum ergo," s-s-a-t-b, 2p, me, 16c; Latin text with English translation at the bottom of the page. "Three Motets," 3p, me, 18c; Latin texts, English translations at the bottom.

Dugue, "O Saving Victim," 4p, me, 15c.

Huhn, "America Befriend," 5p, me, 15c; for patriotic occasions. "America the Beautiful," 4p, e, 15c; for patriotic occasions. "Praise Jehovah," 6p, me, 18c; a stirring processional.

Mozart, "O God when Thou appearest," 10p, me, 18c.

Reger, "Three Motets" (all "Tantum ergo"), 3p, me, 18c. "Four Anthems" (all "Tantum ergo"), 6p, s-a, me, 20c. "Five Motets" (all "Tantum ergo"), 5p, me, 20c.

Rheinberger, "Sorrows of my heart," with organ accompaniment, 8p, me, 20c.

Schubert, "Mighty is the Lord," 9p, md, 20c.

Tozer, "Turn Thee again," 9p, me, 15c.

West, "Out of the deep," 10p, me, 15c.

The beauty of this music is that it was written in the honest days when composers had something intelligent to say and could say it effectively without recourse to tomfoolery. It would be most wholesome to have a lot of such music heard again in our churches. In the fine churches it would remove the ravings & ramblings and substitute worthy expressions,

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- Harrison, "Beloved it is well," s-a, 2p, 8c.  
 Texchner, "All glory laud and honor," s-s-a, 1p, 5c.  
 Isaak, "Lord Jesus Who dost love me," s-s-a, 1p, 5c.  
 Dretzel, "Oh that I had a thousand voices," s-a, 1p, 5c.  
 Este, "Am I a soldier of the Cross," s-a, 1p, 5c.  
 Havergal, "Take my life and let it be," s-a, 1p, 5c.  
 Darwall, "In loud exalted strains," s-a, 1p, 5c.  
 Dyer, "Great God we sing that Mighty Hand," s-a, 1p, 5c.  
 De Giardini, "Come Thou Almighty King," s-a, 1p, 5c.  
 Martini, "On the Mount of Olives," s-s-a, 1p, 5c.  
 Gumpeltzhaimer, "Go ye into all the world," s-s, 1p, 5c.  
 Staden, "The eyes of all wait," s-s-a, 1p, 5c.  
 Staden, "Oh praise the Lord," s-s-a, 3p, 12c.  
 Staden, "It is a good thing," s-s-a, 3p, 12c.

Entertaining the congregation is not the purpose, but making a good religious service is; therefore the chief point is the title. Don't bother with these if your Sunday services are frivolous, but if you & your preacher are in earnest, you can select your titles from these with safety. Not difficult for the choir, but not sugar-coated either.

### Organ Music

Bach-ed. Buszin—Fantasy, G, 14p, me, Concordia \$1.00. Reviews of such things would help nobody; we merely list them for the benefit of anyone interested in such a particular piece or title.

Boellmann-ed. Bedell—Cantabile, Af, 3p, me, Edition Le Grand Orgue 60c, a lovely piece of honest music, melodious, nice harmonies, for service use everywhere and not at all bad for recital if anyone still likes music.

Galeotti-ed. Bedell—Offertoire, A, 3p, me, Edition Le Grand Orgue 60c, tuneful, rhythmic enough, rich harmonies, a lovely piece of music for everybody, especially for Miss Soosie. (Miss Soosie, if you don't happen to know her, is a serious but delightful girl who loves music and wants her hearers to enjoy everything she plays for them; she can play Bach's Passacaglia as well as Dr. Pedalthumper does, but, unlike him, she's kept her touch with humanity and isn't afraid of music merely because it's lovely.)

Dr. Eric DeLamarter—Homage to Pachelbel, 9p, me, Witmark \$1.00, serious, not to entertain or please anyone but to

honor Pachelbel and at the same time create a piece of music useful as a prelude in a fine service.

Marcel Dupre—Psalm 18, C, 29p, d, 3 movements, Bornemann-Gray \$2.75. Could Mr. Dupre have remembered Reubke? No matter, here is a fine piece for the top professionals, for recitals as well as services, somewhat in the solid dramatic manner of the Reubke and well worth adding to current repertoire. Mr. Dupre can be and usually is more coherent than other Frenchmen; he has more to say and knows better how to say it. It's the difference between wanting to be a composer and being one. When Dupre writes something ugly he has a reason for it and that reason appears quickly enough to warrant it. We believe this is one of his best things.

Higgs-ed. Bedell—Cantilene, A, 3p, me, Grand Orgue 60c, a delightful melody over umpah accompaniment, waltz rhythm, and a welcome relief on any recital program; don't use it in services. A true artist will send his audience away with at least one piece of music that made them glad they attended.

Frederick Jacobi—Three Quiet Preludes, 4p, me, Gray 60c, in the Contemporary Series, but it's sane, artistic, visionary in its melodies & harmonies; given a large organ rich in lovely tones, and an organist with a heart, these things will make a great appeal. They are strictly meditative music all the way through; the Composer hasn't asked for a Diapason or mixture anywhere.

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Karg-Elert-ed.Bedell—Bourree et Musette, Dm, 5p, me, Grand Orgue 75c, a sprightly bit of rhythm, but change the registration to the delicate & spicy, use most of it staccato, with legato only for contrast here and there; and keep it out of church. For recital.

J.C.Kittel-ed.Buszin—Prelude, C, 4p, md, Concordia 60c, a neat little toccata from ancient days, interesting for 1951 audiences as well. Excellent for the fingers.

Flor Peeters—Hymn 75c, Largo 60c, In Memoriam 75c, Final \$1.00, published separately, McLaughlin & Reilly; Final may be difficult, the others are easy. Hymn is a good sturdy chord piece against moving Pedal, for church. Largo is a melody nicely handled, on the hard side, good for service prelude; not for entertainment but for meditation. In Memoriam will make the best appeal to the average congregation and is worth wide usage. Final is a dandy toccata for your recital, especially to wind it up with a bang; makes fine use of the organ's capacity for echoing chords between manuals. If you're a recitalist, get Final; if a church organist, get In Memoriam.

J.G.Walther-ed.Buszin—Fugue, F, 6p, md, Concordia 60c, understandable and even enjoyable, for in those days composers didn't try to be different; they tried only to be interesting.

S. Drummond Wolff—Festival Fanfare, 6p, md, Associated \$1.00, a show-piece for festival service or recital, though it is purely a show-piece and not profound. Here's how to use unexpected & spicy chords intelligently; there are not too many nor are any of them plain ugly. If you like to make your congregation sit up and take notice, use this.

## SELECTED ON MERIT ALONE

*This column answers the requests for lists of organ pieces that have real music in them; the selections are taken alphabetically from T.A.O.'s library and file of reviews. Musical merit is the sole requirement for listing here.*

Gaston M. Dethier—Allegro Gioioso, E, 9p, d, J. Fischer & Bro., a concert piece that gives every evidence of being unusually attractive for anyone who can play it, but the commonplace registration suggested in the score would ruin it; possibly some recitalist with the necessary artistic vision will buy it, learn it, and report.

Dethier—Aria, C, 3p, e, J. Fischer & Bro., a lovely classic melody of great charm, but again beware of the suggested registration and get away from it as far as possible.

Dethier—Caprice (The Brook), D, 18p, d, J. Fischer & Bro., one of the finest concert pieces ever written for organ, but so far Edwin Arthur Kraft seems to be the only recitalist with enough color perception to know what to do with the notes, and without a keen color sense the piece loses most of its charm. It's a brook, not a tempest on the high seas. A glorious piece of concert music.

Dethier—Christmas, A, 20p, d, J. Fischer & Bro., the finest Christmas prelude ever written; not composed for the tired musician but for the music-hungry congregation. The reader will remember that in all these recommendations, T.A.O. is basing its opinion not on the stupid registrations almost invariably suggested in printed scores, but on an artist's devoting just as much art & heart to his registrations as he does technic to the notes. This condition was not made by Mr. Dethier; he is merely the victim of it.

Dethier—Gavotte, Gm, 3p, e, Schirmer, a delightful bit of dance music for any organist knowing the value of simple rhythm.

Dethier—Menuet, Bf, 7p, e, J. Fischer & Bro., another bit of dance rhythm, probably far beyond the artistic capacities of the dignified profession; we can be profound & scholarly, but we don't like music and we propose to see to it that our audiences daren't have music to like either. What a pity.

Dethier—Scherzo, Ef, 10p, md, J. Fischer & Bro., another grand piece of concert music written merely to give musical pleasure to cultured people, using rhythm, melody, harmony, all at their finest. Concert music, not church. Again Mr. Kraft seems to be the only recitalist with enough art & perception to see and use the possibilities.

(For our own convenience we here depart from the tyranny of the alphabet; we'll abide by it again all soon enough.)

Dr. Roland Diggle—Allegro Grazioso, G, 9p, md, Gray, an unexpectedly pleasant bit of music, something beautiful to say to an audience, expertly said for the musician; this one should be used wherever artistic vision dominates at the console.

Diggle—Caprice Poetique, Af, 6p, e, J. Fischer & Bro., and it is genuinely poetic, though entirely rhythmic and melodic; a little too musical for the service, so it's doomed to complete neglect, since the organ profession long ago turned its back on musical music.

Diggle—Elegiac Poem, A, 6p, e, Sprague-Coleman, real organ music, just as Chopin's was real piano music; the notes take less effort than the interpretation, hence this little gem is doomed to neglect.

Diggle—Fantasy-Epilogue, Gm, 12p, d, Wesley Webster, a piece of concert music of the kind accepted with open arms if a Frenchman writes it, kicked into the discard if an American does. It's largely a pedal theme under toccata-like manual figuration. No audience can resist its appeal.

Diggle—Pastoral Romance, A, 5p, e, Gamble, a simple but beautiful bit of music for all who still have music in their hearts.

Diggle—Prayer for Peace, G, 4p, me, Schubert, a fine piece of attractive music, especially for service, but good enough for recital if the player has enough artistry.

Diggle—Prologue Elegiaque, Fsm, 9p, d, Marks, another fine one, especially for recital; the player will need every type of artistic competence. Playing the notes correctly is by no means enough.

Diggle—Rustic Scherzo, Bm, 6p, me, Schubert, a delightful piece of music, rhythmic, sparkling, melodious, a clean open score; needs spicy registration.

Diggle—Toccata Jubilant, Bm, 9p, d, Ditson, one of the best concert pieces, but ignore what the Composer says in English and try to discover what he says in music; your audience will enjoy it.

Diggle—Toccata Gregoriano, D, 8p, md, Gray, another surprising piece of music, more for humanity than for the profession, but it's music like this that makes humanity pay salaries to the profession.

### WHAT MAKES TRUMAN TICK

"The first panacea for a mismanaged nation is inflation of the currency; the second is war. Both bring a temporary prosperity; both bring a permanent ruin. But both are the refuge of political and economic opportunists."—Ernest Hemingway.

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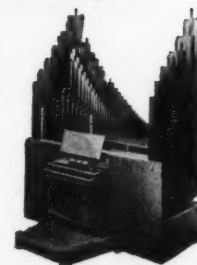
Fenner Douglass (on leave)

Grigg Fountain

Joseph Hofrichter

Leo Holden

Irene Robertson

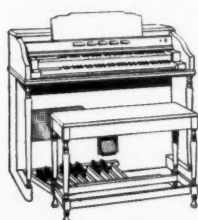




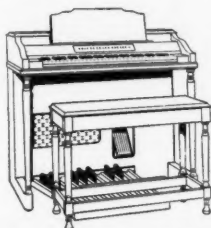
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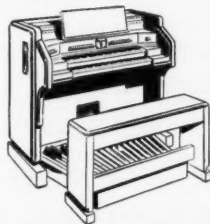
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## Poulenc Concerto and Franck

Phonograph Recordings by E. Power Biggs

E. Power Biggs, Symphony Hall, Boston  
Poulenc, Concerto Gm for organ, strings, timpani  
Franck, Piece Heroique; Prelude-Fugue-Variation.  
Columbia, 12" l.p. ML-4329

The advantages of the 33 r.p.m. l.p. are so great that no other can compete, with the possible exception of the tape-recorder; in addition is the advantage of having only one disk instead of four or six to store. The concerto is probably the highest compliment for any solo instrument; concerto content here then is most important. Poulenc evidently tried to produce music an audience would delight to hear; I think he succeeded. He didn't try to be profound, scholarly; he tried to chatter along entertainingly. It's delightful music worth hearing in every city where an orchestra and concert-hall organ are available.

The orchestra is always rich, vibrant, pliable; the organ mostly hard and static. Blame that on the traditions crammed down our throats. The orchestra may be legato at times but it's never gummy; organ legato can hardly ever be anything but gummy. Until we throw traditions overboard and change the point-of-speech to about 2/3 down instead of 1/3, muddiness will be the rule; it's beyond human capacity to make it otherwise. Mr. Biggs overcomes the muddiness beautifully.

Strings, Oboes, Clarinets, French Horns, and all the other lovely voices of the orchestra are imitated in the organ; but the differences are so enormous that the tradition of avoiding them in concertos is a handicap of the worst sort. It is impossible to have an orchestra without the celeste-effect dominating; it should certainly not be eliminated from the organ. If we set up a registration to imitate the orchestra as closely as possible, we gain much of the orchestra's richness and still not in the least sacrifice the organ's contrasts to orchestra. The first organist to do that in public will have his head bitten

off and be denied membership in the American Guild of Organists. But Mr. Biggs has established such a supremacy that we must look to him to kick out all traditions and sail out with nothing to guide him but his own feelings. He can trust them, absolutely; neither he nor any other organist will be safe in trusting even one of the high & holy traditions of our musty organ world. Mr. Biggs has already made great progress in that direction.

Thank heaven Mr. Poulenc didn't try to be profound, high-brow, or modern. He tried to be musical. He succeeded grandly.

I still dislike variations even if Franck did a fairly good job here. The hard organ tone is quite in keeping, in place of the rich, in the Prelude-Fugue-Variation. But in Piece Heroique we have outright sentimentality in music; temperamental may be a better word, though for the life of me I've never been able to understand a musician's urge to shun sentiment. The sentimental are the finest things in life; even our better animals recognize it. Maybe tigers and lions don't, but dogs and horses do.

The Variation piece is only for show, so I don't care what anyone does with or to it; but Piece Heroique calls for the greatest imagination—drama, pathos, beauty, and every other exalted attribute of man's makeup. Don't let it be a struggle to play the notes; forget the notes and think only of the moods. Live the music, don't work at it. It's a most difficult thing to play because it asks the organist to forget his fingers and use his heart. Too bad organists have traditions but no hearts. Mr. Biggs' performance is better than you'd expect; never too much brilliance or upperwork, but enough dramatic feeling to make it impressive and enjoyable. In the Poulenc he has done one of his best jobs; the disk should be in every organist's library, played many many times.—T.S.B.

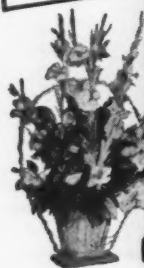
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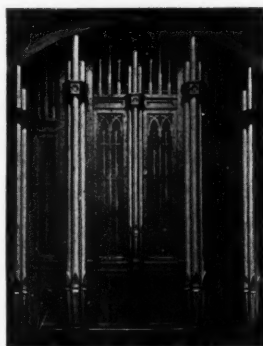
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Rowland W. Dunham  
R. N. L. Forman

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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### MUSIC REVIEWS

#### Before Composer:

\*—Arrangement.  
A—Anthem (for church).  
C—Chorus (secular).  
O—Oratorio-cantata-opera form.  
M—Men's voices.  
W—Women's voices.  
J—Junior choir.  
3—Three-part, etc.  
4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.  
C—Christmas. P—Palm Sunday.  
E—Easter. S—Special.  
G—Good Friday. T—Thanksgiving.  
L—Lent.

#### After Title:

c, q, cq, qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.  
s, a, t, b, l, m—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o, u—Organ accompaniment, or un-accompanied.

e, d, m, v—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

fl, Bm, Cs—A-flat, B-minor, C-sharp.

### INDEX OF ORGANS

a—Article.  
b—Building photo.  
c—Console photo.  
d—Digest or detail of stolist.  
h—History of old organ.  
m—Mechanism, pipework, or detail photo.  
p—Photo of case or auditorium.  
s—Stolist.

### INDEX OF PERSONALS

a—Article. m—Marriage.  
b—Biography. n—Nativity.  
c—Critique. o—Obituary.  
h—Honors. p—Position change.  
r—Review or detail of composition.  
s—Special series of programs.  
t—Tour of recitalist.  
\*Photograph.

### PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.  
\*\*Evening service or musicale.

#### Obvious Abbreviations:

a—Alto solo. q—Quartet.  
b—Bass solo. r—Response.  
c—Chorus. s—Soprano.  
d—Duet. t—Tenor.  
h—Harp. u—Unaccompanied.  
j—Junior choir. v—Violin.  
m—Men's voices. w—Women's voices.  
o—Offertoire. 3p.—3 pages etc.  
p—Piano. 3-p.—3-part, etc.  
Hyphenating denotes duets, etc.

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JANUARY 1951

No. 1

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By EDWARD B. GAMMONS

*Famous organist of the Groton School, Groton, Mass.*

SOME decades ago an organist gave a paid-admission recital in Carnegie Hall, New York, and many of us marveled at his courage. Since then many recitalists have played all-Bach series, popular concerts, subscription series; and countless organizations have sponsored notable organ virtuosos. But it remained for the indefatigable E. Power Biggs to hire a concert hall & assisting instrumentalists on his own, in the belief the public would support & enjoy a series of three recitals of genuine organ music.

Boston is conservative; most organ recitals attract only a few devotees—commonly known as Organ Nuts—and students & professionals who go to learn, criticize, or merely disdain. Mr. Biggs' three programs in Symphony Hall, Boston, were reported & recorded in December T.A.O.

The first program was one to tax any artist, not only as to performance but also for holding the interest of a diverse company of people. This latter was achieved and, though I say it in fear of being called a liar, some very Improper Bostonian even shouted a lusty Bravo after the Reubke.

A Handel Concerto often becomes rather empty & lengthy; in this case new & varied treatment of mild contrasting flue and multi-manual groupings, and well managed balance of legato against non-legato, made the music completely satisfying. The Haydn period-pieces were a sheer joy through the use of quiet and often piquant combinations. It is a pleasure to record that individual 8' voices, or 8' & 4' groups, warm strings and flutes, all appeared in due course without a trace of scream or shrillness.

Soler's Concerto was originally written for two organs and two organists, but Mr. Biggs' dexterity & arranging made the whole lose nothing in the transcription.

If any criticism might be allowed here, it would be that Handel, Haydn, and Soler, were a bit too similar in style & level, though the performer used skill in differentiating the works throughout.

Sheep May Safely Graze is Mr. Biggs' familiar Sunday adieu on the air; it was given a warmly sympathetic rendition; certain subtle varieties of touch, phrasing, and delicate tempo relations, were evident to an extent not heard before, and the organ shone as a truly expressive instrument in the best sense. This was especially noted in the G-minor Fantasia & Fugue, where one heard great variety of dynamic levels and tonal contrasts, all proceeding from the music itself.

Numbers like the Schumann D-flat Sketch and B-minor Canon are considered commonplace items, yet in this instance they were given new fire and were appreciatively applauded. The Alain Litanies has programistic merit in the idea of ever-repeated supplications, but this reviewer must be forgiven if he admits he can not confess any real love for the work.

When he turned to Reubke, Mr. Biggs gave one of the finest real expositions of the organ as a concert instrument it has been my privilege to hear. All was within the bounds of good taste, yet even the Boston Symphony would be hard put to match the transcendent vitality & fire evoked from the organ. Round after round of hand-clapping proved the seat-

*The highest test an organ can take is its use as a concert instrument in paid-admission recitals in a great concert hall; E. Power Biggs put it to such a test and T.A.O. here gives the verdict by one of the organ world's most competent critics.*

holders were not surfeited. The artist rewarded them with a group of war-horses—which was just what they wanted and liked.

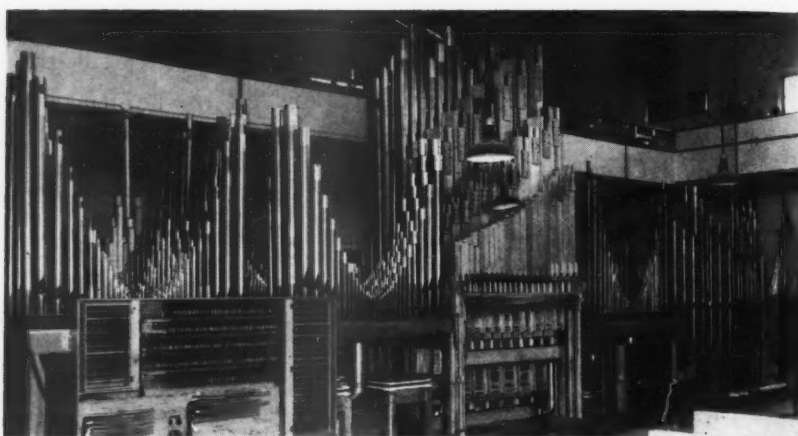
The second concert was planned as a tribute to the Leipzig Cantor and appropriately began with the E-flat Prelude & Fugue. Here again the evening was to show evidence of grueling hours of practise to find just the right adjustments of attack, release, tempo, registration, and so on, in terms of the organ and the building. Thus the first number, instead of giving a bombardment of degrees of full-organ, gave a logical & beautiful unfolding of a musical epic.

Some have not always found the fullest measure of obvious feeling in much of Mr. Biggs' playing, but in his perfect interpretation of Deck Thyself, so beloved of Schumann, one could completely agree with the oft-quoted comments of Schumann on this particular choraleprelude. On the heels of this meditation came the Toccata in F, and what can be rather a boring display of pedal dexterity and skilful canonic writing, gave way to a thrilling experience. One might have wished for a little more definition in the long-held pedal-points, but the majesty of the whole picture more than made up for any minor reservations.

Several members of the orchestra joined the organ for the middle portion of the program which, somewhat unusual, consisted of movements from the cantatas. Here was different material, for the most part. Mr. Biggs conducted from the bench—three trumpets, two oboes, bassoon, trombone, and timpani. In all fairness it must be said that the instrumentalists had been subjected to a hectic and long rehearsal by Koussevitzky that afternoon and the endurance of a wind-player's lips does have physical limits. Consequently all that glistered was not musical gold, and what was a musical innovation was slightly marred by bad intonation and some inaccuracies. However, the material provided a happy variant and I might say parenthetically that on the following Sunday Mr. Biggs and the same group repeated the works with the added help of rest, and a conductor, so the radio listeners heard these fine things without a blemish.

After the assisting players left the stage, Mr. Biggs played the E-flat Sonata in flawless performance. My only comment would be that I question the wisdom of placing the whole of any Sonata on a program for the general public, and I felt that possibly some flue mutation combinations might have been more generally appreciated than certain frequently-heard reed solo timbres. I happen to share Mr. Biggs' delight in this particular Cromorne and small Trompette, but it can not be gainsaid that a little goes a long way and there are present many possible voices for trio delineation.





#### AN ORGANBUILDER'S DELIGHT

*In the Wicks Organ Co. erecting-room the workmen practise their arts in the wide-open spaces where everything can be reached in comfort; this is the Portland Apostolic Faith Tabernacle organ, four manuals, console on an elevator; stoplist and console photo in November 1950 page.*

Many organists & laymen hold Mr. Bach's Passacaglia to be anathema; performances are too often stodgy, dull, over-loud, or merely a series of unrelated changes of voices. This was not the case here; layman, musician, and tyro, all would admit that an E. Power Biggs of new & greater stature brought all his powers to the fore in letting us hear what first & last is a living musical masterpiece. Once again the Hall resounded to handclapping from all sorts of people who filled the second balcony, spread around the first, and covered the floor. These people came because they wanted to hear the organ and its music as Mr. Biggs believes in and shares with them.

To bring this second concert to a close, rare judgment and taste were shown in playing a pianissimo piece—Byrd's Pavane the Earle of Salisbury, long a favorite of Lynnwood Farnam. Then, as the program began with Bach, so it ended, with Rejoice Beloved Christians and the familiar radio-farewell theme.

For the third event, Boston's Symphony Hall was well filled with representative people, mostly folks who have developed a love for the organ—pupils of organists, players themselves, radio followers of Mr. Biggs. Here was a Harvard professor known as a composer and lecturer on romantic music; there was the organ's builder; yonder a member of the Boston Symphony: all there just because one organist had dared to place the organ on a par with the solo recital offerings of the concert violinist, vocalist, and pianist. I stress this point because every last one of us who plays the organ should feel the debt we owe Mr. Biggs for this unique contribution.

The last program brought variety indeed, with pieces representing early and contemporary music, including one early-American, Selby. One might have wished for more native works, but in all fairness it must be said that Mr. Biggs has constantly done yeoman services in fostering and playing American works.

One hears the Vivaldi criticized as dull and musically contemptible, yet one J. S. Bach thought it had enough musical value to transcribe it for his personal delectation. As played on this occasion, those values were communicated to the listeners. Mr. Biggs used well-chosen timbres, and his combined restraint & imaginative flexibility made the number really interesting. The slow movement was especially appealing and superbly phrased with just the right give & take in the line.

Mr. Selby was reputedly a man of many talents in Boston around 1750; this slight little piece must have at least entertained the staid pew-holders of King's Chapel.

Franck's Heroic Piece was handled with true nobility and impelling grandeur, which realized to the fullest measure the implications of the title. After this use of chromatic chords and easy-flowing melodic lines, Mr. Hindemith's Sonata 2 seemed to many to be on the chill side. It was well played, with varied tonicolors and real understanding; no one can doubt that the Composer knows his counterpoint and feels the medium of the organ. The average listener needs more hearings and then will probably desire something which he feels is missing.

It would be fatuous to describe another performance of the Toccata & Fugue in D-minor, but its familiarity cost it nothing at Mr. Biggs' hands; he still made it as fiery and exciting as ever, and withal the fugue voices stood out in clear relief because of the way he articulated the notes and used not too over-powering registration. The work still is hard to beat for its interest to the rank & file in Bach and the organ.

After the intermission, Mr. Biggs wisely turned to Christmas and gave delightfully pleasurable and musically satisfying readings of three Noels from the collection by Daquin. They are too well known to need comment here; suffice it to say that the naive and joyful Gallic music pleased everyone, if the applause was an index of approval.

Brahms' A Lovely Rose was beautifully done with the graceful cantus-firmus soloed on woodwind timbres; the strings provided a warm pulsing background; the Pedal pianissimo 16' Gamba gave a perfect foundation. Again it showed the difference between a mere playing of a piece, and the creation of a tone-picture.

Dupre's Variations on a Noel marks a tour-de-force for the Composer, and the player as well. It received everything it needed within reason—and it brought down the house. The writer's reaction is that while he should like to possess the technic to perform it thus, he still thinks the composition spends itself in seeking pyrotechnics somewhat out of keeping with the original Noel theme; but that is a small matter when the work can be played as it was.

Finally, Mr. Biggs again evoked a gracious warmth in his playing of three encores: Bach's pastoral-like prelude on In Dulci Jubilo, Wesley's square-toed English Gavotte, and Bach's Jesu Joy of Man's Desiring. All were deftly and characteristically played with true musical feeling. Following the lead of that Bach lover Mendelssohn, Mr. Biggs had the matchless nerve and good sense to bring the recital to a close in a quiet manner.

These reviews are presented, at T.A.O.'s instigation, not as critiques; far be it from me to attempt that. I merely should like to say that as years ago Mr. Biggs rendered notable service to the organ world with his recitals on Harvard's Busch-Reisinger Museum organ, and has continued them since, he has now won another tremendous victory for 'Bach's Royal Instrument' and its music by getting people to purchase tickets as for any other virtuoso recital series—and then giving them literature and performance equal to the greatest of the great.

#### EVERYBODY, BUT NOT YOU OR ME

Everybody wants the truth told in these pages—if it's the particular brand of truth he agrees with. But heaven help anyone who prints a truth you & I don't agree with. Right?



## Making a Combination Action

By JEAN PASQUET

Pipe-Dream Comes True, No. 11

FOR the 29 pistons in the console, eight of them duplicated by toe-studs, with a few odd studs in addition, I considered both combons, on the capture-system, and adjustable-combinations set by miniature switches on a recorder-board. Each system would require the same number of relays, so there would be no difference in costs up to that point. But capture-system combons would require nearly 500 onoroff solenoids plus some extra relays, making an additional cost of about \$300. I decided on the recorder-board combinations; I'm not too lazy to walk down a flight of stairs when I want to move a few switches to change a combination.

I had already checked the cables from the pistons and studs, labeled the wires, and cleaned the contacts in the console. Next I checked the cable to the stoptongue magnets and wired them to a junction-block; there are two magnets for each stop, one for On, the other for Off.

The console had 10 pistons under the Choir, 12 under Great, 7 under Swell, none under Solo, so I did some borrowing and got this layout of pistons: Pedal 5, Great 5, Swell 6, Choir 5, Solo 3, Tutti 4. Pistons 1 to 4 for both Pedal and Tutti are duplicated by toe-studs. From the extra toe-studs I used one for a fixed basic combination affecting the entire organ; this stud (on the right side if the toe-board) is connected only to the On and to Tutti No. 5.

From Reisner I ordered the necessary recorder-board switches, phosphor-bronze ribbon for the bus-bars, and relays; and while the parts were on order, I worked out the wiring diagram, and in a few days the combination action began to take shape. The front panel on which the switches are mounted is a piece of  $\frac{3}{8}$ " plywood, 23" wide,

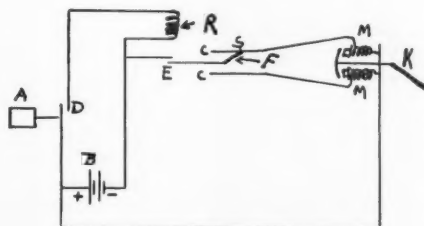
28" high. This is hinged to a frame containing shelves for the relays and junction-blocks.

Stops are listed vertically on either side of the panel, Swell and Pedal stops on the left; Great, Choir, and Solo on the right; bus-bars for the stops run horizontally across the panel. Switches for the pistons are placed from left to right across the bus-bars, in orderly fashion vertically, so that all No. 1 pistons are in the left row, No. 2 next in the second row, and so on, with the number of the piston marked on the top of the panel.

For each stop on this recorder-board there are two bus-bars, one for the Off magnet above the miniature switches, the other for the On magnet below the switches.

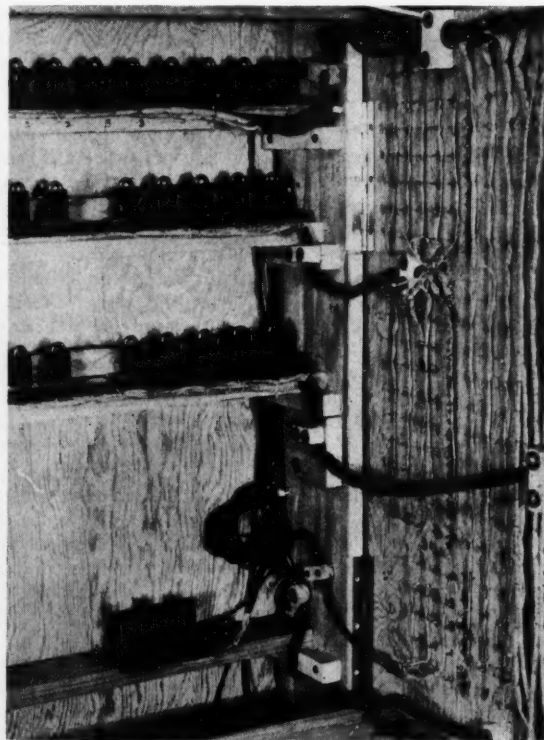
The switches are mounted by drilling holes in the proper positions and using a 1" No. 16 brass escutcheon pin, placing a small washer under each switch to give it bearing, and holding the pin in place in the rear of the panel by a drop of solder. The wires for the relays are also soldered to the back of the pin. As the switches are not likely to be changed very often, I consider this method of mounting quite satisfactory; however, my tuning-keyboard is subject to much more use, so I used a better method for it, thus: in addition to the washer under the switch, I also used a washer in the back of the panel next to the wood, then added a small spiral spring made of piano-wire, then a leather button to hold the spring in place, with a third washer next against the leather button, and finally a drop of solder back of this washer. That gave me perfect tension at all times and a perfect bearing. The easier method is satisfactory for normal use and saves the labor of making hundreds of small springs.

Each piston must have a relay with a contact for each stop in its division. I used 15-contact relays for the Swell and Tutti pistons, and 10-contact relays for the other divisions, except the Solo where I used 5-contact relays. For the Tutti pistons it was necessary to use three 15-contact relays for each piston, as there are over 40 stops in the organ. This all adds up to quite a few contacts and a great deal of wiring; my wiring method is fast, so in a few days the job was completed and everything worked to perfection. The action is instantaneous, and silent; you can push buttons as fast as you like and there will be no jamming or failure.



COMBINATION-ACTION WIRING

B is the generator or other source of direct current such as the Orgelectra, A is the piston-head, R the recorder-board mechanism, F the trigger or setter used to direct current either to the On or the Off magnet, and of course K is the stoptongue in the console.

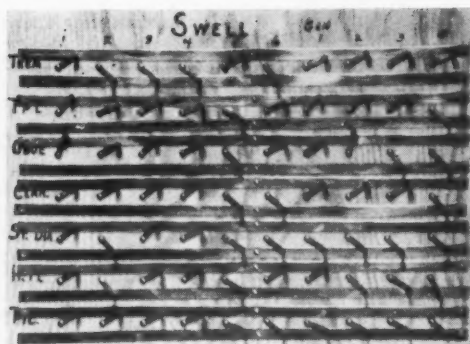


BEHIND THE RECORDER-BOARD

Hinged panel is at the right; within the cabinet, the top shelf holds the twelve relays for the four tutti combinations, middle row those for Swell and Great, next shelf those for Choir and Pedal; Solo at the bottom. There are 1129 soldered connections here.

The accompanying diagram shows the wiring and parts for the piston operation. B is the generator or other source of direct current; A is the piston-head in the console; D is the point at which the piston physically makes contact; R is the recorder-board where the pistons are set for their combinations. Pushing piston A makes contact at D and then at E. C is the pair of bus-bars, one for On, the other for Off; F is the miniature trigger or switch in the recorder-board which can be set to either the On or the Off bus-bar—through a wiring system not shown here. M are the two magnets for this On and Off action. Thus when contact at E is completed, the current is sent through F to the proper magnet which then moves the stoptongue as desired.

In the recorder-board, the triggers or switches used to



THE RECORDER-BOARD

A small section of the complete board, showing how the triggers are pivoted centrally between the On and Off bus-bars for each stop; the bus-bars represent the stops, and the triggers the pistons. To set a combination, merely move the trigger to the bus-bar.

bring a stop on or put it off are pivoted in the middle space between the On and Off bus-bars as shown in one of the photographs where we reproduce only about 10% of the complete recorder-board. This recorder-board is a hinged panel, another photo showing what is behind it when opened. There doesn't seem to be any reason why this mechanism could not be used for the three-way piston by which any given stop can be put on, taken off, or left severely alone.

## Claire Coci Recital

Central Presbyterian, New York, Jan. 23

Fifth in the series of seven paid-admission recitals on the new Moller was a complete delight spoiled only by someone more zealous than intelligent who started a racket of applause which was promptly increased by entirely too many others with more enthusiasm than sense. Miss Coci's program:

Bach, Prelude & Fugue Am  
Brahms, It Is a Rose; Deck Thyself.  
Dupre, Bretonne Fileuse; Noel Variations.  
Honegger, Fugue Csm  
Sowerby, Pageant  
Reubke's Sonata

That barbarous hand-clapping still rankles. We were not in a concert hall; we were in a church, guests of that church. Sure, we paid admission—and it's high time Central Presbyterian makes us pay for the musicales given us without cost so many years. None the less, Central Presbyterian made its equipment available to us and we should have had sense enough to respect the Church. Had we wanted to show appreciation to Miss Coci we could have done it by unanimously rising to our feet as she left the chancel. No, we had to behave like gum-chewing moving-picture addicts.

Bach she began slowly, growing into it by easy stages to fortissimos, with not much more use of mixtures than most of us were willing, at that time, to take. Brahms' Rose was a masterpiece of feeling, color, beauty of every description; it was music to welcome into your heart, played superbly. Deck Thyself failed to interest me much; if it had been played first, the Rose afterwards, it might have gone well.

Dupre's Fileuse was a delightful scherzo, captivating for its sparkle, rhythm, melody; the lefthand turbulence on strings was just right, but the solo themes thrown against it were hardly bright enough, especially in the flute family. The current tendency to voice all sparkle out of flutes and turn them into Bourdons and Melodias is bad; we're all scared to death that a Doppelfloete will some time get into a stoplist. There's nothing wrong with a Doppelfloete; all the trouble has been made by using it wrongly. The organ is the most colorful in-

strument of all; it is a mistake to reject its color beauties in favor of regimentation into but three families of drab tone—Diapasons, dull flutes, ensemble reeds. Fileuse didn't suffer too much but it failed to get up into the bright blue skies where it so easily could have gone. You can have the Variations; I don't like variations, ever. I want music, not inventive cleverness.

I suspect I don't like Honegger's Fugue either, but Miss Coci threw so much artistry into her playing that I couldn't tell; it was played softly, slowly, with nothing but richness & loveliness in registration. The credit for its success goes to Miss Coci, not to Mr. Honegger; everything else I've heard of his is horrible.

Sowerby's Pageant is a spectacular creation; Miss Coci made the most of it, with its audience-catching pedal work. But when you get things like held chords on the manuals, against which the Pedal Organ is expected to startle an audience, it takes two organists to lay it out right—one trying balances at the console, the other hearing them in the auditorium. I've heard much criticism of organists' using too dominant Pedal, a mistake Miss Coci avoided by going to the opposite extreme; I for one could have had those Pedal Organ display passages a lot more dominating & brilliant.

And finally the Reubke. Dr. Russell & I were arguing about his age; he died shortly after 24 years and 3 months of life—one of the great organ composers of all time, just as, incidentally, Dr. Russell (Dr. Alexander Russell) was (he no longer plays in public) one of the great concert organists of all time; if you never heard him, you can't understand that statement. We also were guessing how long the Sonata would take; it took almost exactly 24 minutes to the second. And it was so grand a piece of organplaying that some poor chump down front lost his head and began that disastrous applause. I hope audiences in church will soon learn to show appreciation not by a savage clapping of hands but by the infinitely more fitting tribute of rising to their feet in silent tribute as a great artist leaves the chancel.

I first heard Miss Coci do the Reubke on the glorious organ Frederick C. Mayer inspired and created in West Point Cadet Chapel; my report then gave all I have to say about what to do with Reubke. Miss Coci in Central Presbyterian, so far as the organ permitted, did just that. Reubke above all else needs richness, not upperwork. Miss Coci scored a triumph. True, there were some things I wanted and didn't get—for example, snatches of an Oboe, Clarinet, or Bassoon in place of snarly chorus reeds; and a phrase dying out into the high blue yonder on a Vox Humana, instead of common organ-tone; a bit of Tremulant here & there; and an occasional glorious crashing on full-organ with high-pressure reeds like the disgraced fat Trumpets and Tubas with 4' couplers all over the place. Reubke has everything, from mountains of tone to delicately ethereal pianissimos. Miss Coci has gone a long long way on the road to giving him all that. What a girl. Every note from memory. Quiet decorum on the bench. Impressing her audience by the glory of her music, not by bobbing all over the place. A recital long to be remembered.

This analysis is more detailed than the others because here I have but one recital, not four, to report. The status of the organist will be immeasurably enhanced by reaching cultured audiences with recitals. But hereafter let's cut that stupid nonsense called applause.—T.S.B.

## THE COLLECTION-PLATE GONE WRONG

"Lord Bramwell used to tell the jury a story of the pickpocket at the charity sermon who was so moved by the preacher's eloquence that he picked the pockets of everyone in reach and put the contents in the plate. Much in the practical application of the humanitarian activities of the service state suggests the charitable activity of the pick-pocket."—Dean Roscoe Pound.

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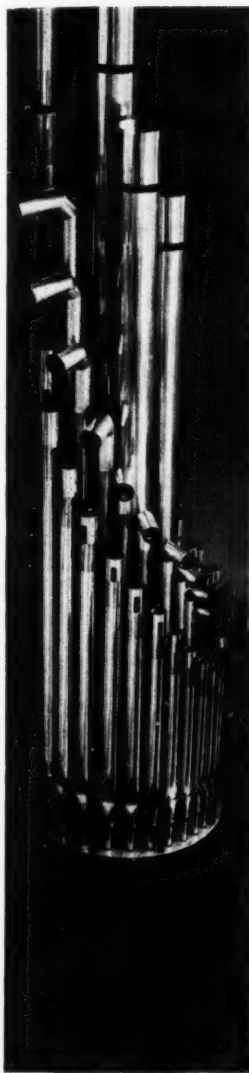
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LEFT TOWER

of the Aeolian-Skinner miniature in the new England Conservatory, Boston. Tallest pipes are burnished copper, smaller ones in front are burnished tin with copper tuning-slides.

## NEWARK, DEL.

First Presbyterian

M. P. Moller Inc.

Dedicated, Nov. 27, 1949

V-14. R-14. S-21. B-6. P-964.

PEDAL: V-2. R-2. S-7.

16 Bourdon 56  
(Rohrfloete-S)8 Octave 44  
(Bourdon)  
(Rohrfloete-S)4 (Octave)  
(Bourdon)

GREAT: V-5. R-5. S-7.

Enclosed

8 Diapason 73

Flute h 85

Dulciana 73

4 Octave 73

(Flute h)

2 Superoctave 61

8 Chimes 21

Tremulant

SWELL: V-7. R-7. S-7.

8 Rohrfloete 85-16'

Gamba 73

G. Celeste tc 61

4 Principal 73

Flute Triangulaire 73

2 Flautino 61

8 Trumpet 73

Tremulant

COUPLERS 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combons 20: P-5. G-5. S-5. Tutti-5.

Ensembles 1: Full-Organ.

Reversibles 2: G-P. S-P.

Cancels 1: Tutti.



CENTER OF CASE

The three big fellows are burnished copper with burnished tin lips, the little ones burnished tin. In the New England Conservatory's Aeolian-Skinner miniature, Pipes aren't leaning; that's the photographer's idea.

## MENASHA, WISC.

First Congregational

Wicks Organ Co.

Installed, late in 1949

V-15. R-16. S-25. B-9. P-1127.

PEDAL: V-1. R-1. S-7.

16 Bourdon 56

(Gedeckt-S)

(Dulciana-G)

8 (Bourdon)

(Gedeckt-S)

(Dulciana-G)

(Bourdon)

GREAT: V-7. R-8. S-11.

Enclosed

8 Diapason 73

Melodia 73

Dulciana 97-16'

Unda Maris tc 61

4 Octave 73

Flute d'Amour 73

(Dulciana)

2 2/3

(Dulciana)

2

(Dulciana)

II Rauschquinte 122

8 Chimes pf

Tremulant

SWELL: V-7. R-7. S-7.

8 Violin Diapason 73

Gedeckt 85-16'

Salicional 73

Voix Celeste 61

4 Flute h 73

2 Flageolet 61

8 Oboe Horn 73

Tremulant

COUPLERS 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

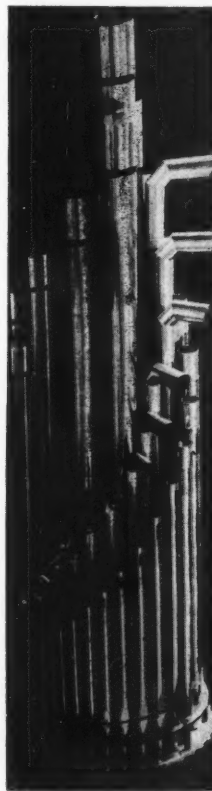
Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combons 15: G-5. S-5. Tutti-5.

Ensembles 1: Full-Organ.

Reversibles 2: G-P. S-P.



RIGHT TOWER

to complete the pictorial series on the Aeolian-Skinner practice-organ in the New England Conservatory, Boston. Recitals of pre-Bach music might go quaintly on this delightful picture-organ



WASHINGTON, D.C.  
St. Aloysius Church  
Kilgen Organ Co.  
Installed, Sept. 1950  
V-16, R-18, S-23, B-6, P-1172.  
PEDAL: V-2, R-2, S-8.

16 Major Bass 32  
Bourdon 56  
(Rohrfloete-S)  
8 (Bourdon)  
(Rohrfloete-S)  
4 (Bourdon)  
16 (Trompette-S)  
8 (Trompette-S)

GREAT: V-6, R-6, S-7.

Enclosed

8 Diapason 61  
Rohrfloete 61  
Dulciana 61  
4 Principal 61  
2 2/3 Twelfth 61  
2 Fifteenth 61  
8 Chimes 21

SWELL: V-8, R-10, S-8.

8 Geigen-Diapason 73  
Rohrfloete 85-16'  
Viole de Gambe 73  
Viole Celeste 73  
4 Flute h 73  
III Plein-Jeu 183  
8 Trompette 85r16'  
Oboe 73  
Tremulant

COUPLERS 13:

Ped.: G-8-4, S-8-4.

Gt.: G-16-8-4, S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.  
Combons 15: GP-5, SP-5, Tutti-5.  
Ensembles 1: Full-Organ.  
Reversibles 1: G-P.  
Cancels 4: P. G. S. Tutti.  
Blower: Orgoblo.

For the Record  
MOBILE, ALA.  
Christ Church  
Henry Erben, 1859  
PEDAL

16 Double-Open  
Bourdon  
8 Violoncello  
4 Flute  
16 Trombone

GREAT

16 Diapason  
8 Diapason  
Stopped Flute  
Melodia  
Gamba  
4 Principal  
Nachthorn  
2 2/3 Twelfth  
2 Fifteenth  
? Sesquialtera  
? Mixture  
8 Trumpet  
4 Clarion

SWELL

16 Bourdon  
8 Diapason



ALFRED GREENFIELD

whom T.A.O. would honor for his almost unprecedentedly superior work with a great choral society in finding new beauties in the all too often mauled "Messiah" by Handel; to the standard excellence of a splendid performance he adds an occasional but never too frequent touch of genius in interpretation.

Stopped Flute  
Viola d'Amore  
Dulciana  
4 Principal  
Pyramid Flute  
Violina  
2 Fifteenth  
8 Trumpet  
Cornet  
Hautboy  
Tremulant

CHOIR

8 Diapason  
Keraulophone  
Stopped Flute  
Clarabella  
Dulciana  
4 Principal  
Flute  
2 Flageolet  
8 Bassoon  
Clarinet

Coupler: G-P. S-G. C-G. S-C.

"Entire cost, \$7,000. . . . its tones are of extraordinary power, surpassing sweetness, and most imposing effect." Pedal compass 2 1/2 octaves, Great & Choir 56-note (CC-G), Swell 44-note (C-G). Opened Dec. 6, 1859.

The organ was ruined in the 1906 hurricane and was replaced by a Hook-Hastings. Thanks to James Mayton of Mobile who found these materials in the Dec. 7, 1859, Mobile Register.

As usual there were splendid examples of spelling. That Pedal Trombone was called Trampone; was there ever such an animal? Great and Choir Stopped Flutes had split knobs, treble and bass.

LORAIN, OHIO

St. John Evangelical

Austin Organs Inc.

Dedicated, May 7, 1950

Recitalist, Edwin Arthur Kraft

V-15, R-17, S-19, B-3, P-1092.

PEDAL: V-1, R-1, S-4.

16 Diapason 44  
(Melodia-S)  
8 (Diapason)  
(Melodia-S)

GREAT: V-6, R-8, S-7.

8 Diapason 42 61m  
Bourdon 48 61m  
Dulciana 55 61  
4 Octave 56 61m  
Flute Ouverte 60 61m  
III Mixture 15-19-22 183m  
— Chimes

SWELL: V-8, R-8, S-8.

8 Geigen 46 73m  
Melodia 85w16'  
Salicional 58 73m  
Celeste tc 58 61m  
4 Spitzfloete 61 1/2t 61m  
2 Flageolet 74 61m  
8 Trumpet 3.6" 73r  
Oboe 73m  
Tremulant

COUPLERS 13:

Ped.: G-8-4, S-8-4.

Gt.: G-16-8-4, S-16-8-4.

Sw.: S-16-8-4.

Crescendos 2: S. Register.

Combons 28: P-3, G-8, S-8. Tutti-9.

Ensembles 1: Full-Organ.

Reversibles 1: G-P.

Cancels 4: P. G. S. Tutti. The usual patented Austin canceler-bars are the maximum of convenience: a small bar or strip of wood runs laterally across the stop-tongues of each division; merely touch the bar and all stops of that division go off, and the fingers are instantly in position to put on such stops as are wanted. Thus the hand cancels a complete division and resets it from one and the same position, with no pistons to touch first under the manuals.

Action-Current: Orgelectra 12 amp.

Blower: 2 h.p. Orgoblo.

It will be noted that Austin gives the scales; here is the Mixture:

3r Mixture

1. 15-46, 19-50, 22-48.

24. 12-48, 15-46, 19-50.

41. 8-45, 12-48, 15-46.

1/4m on 8-15-22, 2/9m on 12-19; 17h on all. (If the reader doesn't understand this quasi-Greek, it will be all the better for organbuilding if he doesn't try; they are given here because organbuilding is a science as well as an art, and it's about time some of our experts have such data to ponder. Nothing helps an industry quite so much as knowing how the other man does things.)

YOU CAN THINK

"The provident store up precious treasure, only to have it squandered by a fool."—Prov. 21: 20.

**KILGORE, TEXAS**

*St. Luke's Methodist*  
 Aeolian-Skinner Organ Co.  
 Installed, early 1951  
 Consultant, Roy Perry  
 V-25, R-32, S-30, B-5, P-1910.  
 PEDAL: V-4, R-6, S-9.

16 Bourdon 32  
 (Gedeckt-S)  
 Contre-Basse 32  
 (Quintaten-G)  
 8 Spitzprinzipal 32  
 (Gedeckt-S)  
 4 (Gedeckt-S)  
 III Mixture 96  
 16 (Bassoon-S)

GREAT: V-11, R-14, S-11.

Unenclosed

16 Quintaten 61  
 8 Principal 61  
 4 Octave 61  
 2 2/3 Twelfth 61  
 2 Fifteenth 61  
 IV Fourniture 244

Enclosed

8 Flute h 73  
 Gemshorn 73  
 G. Celeste tc 61  
 4 Koppelfloete 73  
 8 Cromorne 73  
 Tremulant

SWELL: V-10, R-12, S-10.

8 Gedeckt 85-16'  
 Viola 73  
 Viola Celeste 61  
 4 Nachthorn 73  
 2 2/3 Nasard 61  
 2 Octavin 61  
 III Plein-Jeu 183  
 16 Bassoon 73  
 8 Trompette 73  
 4 Cor Anglais 73  
 Tremulant

**COUPLERS 15:**

Ped.: G, S-8-4.

Gt.: G-16\*-8-4\*, S-16-8-4.

Sw.: G\*-16-8-4, S-16-8-4.

\*Unenclosed only.

Combons 24: P-6, G-6, S-6, Tutti-6.

Ensembles 1: Full-Organ.

Reversibles 2: G-P, S-P.

Cancels 2: Couplers, Tutti.

Blower: Orgoblo.

When the Church secured Mr. Perry as consultant he persuaded them not to try a 3m but to spend all the money on pipes, devising the two-section Great here, which in effect sometimes gives 3m pliability. Pipes of the Pedal and unenclosed Great arranged decoratively around the choir window—"should please the eye and will certainly give a wonderful speaking advantage to the pipes that need it most; also allows low-pressure voicing."

**SALINA, KANSAS**

*Trinity Lutheran*

Charles W. McManis Co.

Installed, July 1949

V-5, R-5, S-21, B-16, P-324.

PEDAL: V-1, R-1, S-6.

16 Sub-Bass 32w

8 (Melodia-G)

(Dulciana-S)

4 (Principal-G)

(Melodia-G)

2 (Principal-G)

GREAT: V-2, R-2, S-8.

16 (Dulciana-tc-S)

8 Principal 73

Melodia 73

(Dulciana-S)

4 (Principal)

(Melodia)

2 2/3 (Salicional-S)

2 (Principal)

SWELL: V-2, R-2, S-7.

8 (Melodia-G)

Salicional 73

Dulciana 73

4 (Melodia-G)

(Salicional)

2 2/3 (Dulciana)

2 (Salicional)

Tremulant

No couplers, no combons.

Crescendos 2: S, Register.

"Organ in north transept attic with tone-openings into nave and through organ-chamber floor to the choir seated in the transept; console centrally located in transept with choir all around, facing the organist.

"If I had my choice, financially, I would include the CC octave of the Principal; as it is, it borrows from the Melodia bass. Dulciana CC octave is more of an Aeoline and doubles quite well for both Salicional and Dulciana.

"It is surprising to hear the illusion of separate manual divisions created by using the Principal as the backbone of the Great and the Salicional of the Swell, with practically the same other stuff."

Mr. McManis lists the five voices without assigning any of them to any manual; it is T.A.O.'s convenience to list them as here.

**ROCK RAPIDS, IOWA**

*Immanuel Lutheran*

Reuter Organ Co., July 1950

V-12, R-14, S-14, B-2, P-945.

PEDAL: V-1, R-1, S-3.

16 Bourdon 44

(Bourdon-Gedeckt)\*

8 (Bourdon)

GREAT: V-4, R-4, S-4.

Enclosed

8 Diapason 73

Erzähler 73

4 Octave pf 73

Nachthorn 73

SWELL: V-7, R-9, S-7.

8 Gedeckt 73

Viole de Gambe 73

Viole Celeste 61

4 Flute h 73

Gemshorn 73

III Plein-Jeu 15-19-22 183

8 Fluegelhorn 73

Tremulant

**COUPLERS 12:**

Ped.: G-8-4, S-8-4.

Gt.: G-16-8-4, S-8-4.

Sw.: S-16-8-4.

Crescendos 3: G, S, Register.

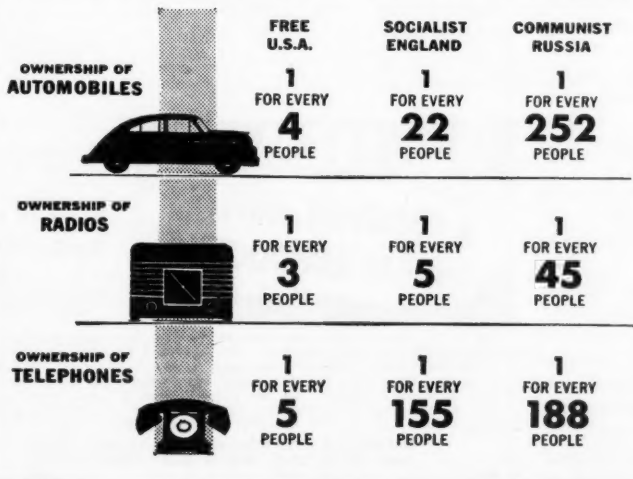
Combons 6: GP-3, SP-3.

Reversibles 1: G-P.

\*By dual-tone pipes for bottom octave.

Blower: 1 1/2 h.p. Orgoblo.

Pipework to left of the chancel, stop-tongue console in choirloft in right transept.

**FACTS NO AMERICAN SHOULD EVER FORGET****TRUMAN'S SOCIAL-PLANNERS**

are now resorting to unprecedented taxation and squandery as the one sure method of suppressing freedom, though social-planning ruined Russia years ago, is making life almost unbearable in England now. "The power to tax is the power to confiscate." Socialism and confiscation are one.

## EDITORIAL COMMENTS - AT YOUR OWN RISK

### Taking Life Seriously

WHEN a man keeps quiet, he does the minimum toward making this a better world; when he participates in wholesome activities he's then living up to his duties and his opportunities. Tacked on my office wall is a 21x11 placard received Oct. 1, 1949, with a 6x8 photograph:

"Citizen of the Week, Lauren B. Sykes, Portland musician and teacher . . . sponsored by the Portland Traction Co." It tells Mr. Sykes' activities. He's not merely an organist doing jobs he gets paid to do; he's also a citizen wielding a wide influence in "Portland's musical and cultural life," Portland, Oreg. He's head of the music department, choral director, music instructor, organ instructor, choral instructor, in four colleges; associate conductor and organ accompanist for the Portland Symphonic Choir, director of the United Baptist Choirs. He was then "director of the recent drive to provide the Civic Auditorium with" a set of chimes. "His influence has brought some of the world's leading organists to Portland for concerts."

Evidently as a public reward for outstanding citizens the Traction Co. was placing such placards all over the city; that it included an organist is something to remember. And that the honor was awarded not by a political or civic group, subject to pressure of undesirable kinds, but by a business corporation, gives it the greater merit. I intended to tell T.A.O. readers about this long ago. When a man's work earns him such honors, it speaks volumes for him. I can think of a lot of professional people more valuable than organists in the running of this world, but aside from the socialists in the profession, I cannot think of any more noble in heart & purpose. So when an organist exercises a wide influence on his community we can be sure the influence is all good.

The placard was received Oct. 1, 1949; I didn't get around to asking for details until April 17, 1950; and I didn't get around to recording it here until Jan. 27, 1951, when we received information that somewhat the same thing happened to another organist.

In Wilkes-Barre, Penna., the Junior Chamber of Commerce presented its Distinguished Service Award to Mr. Charles N. Henderson as "the Young man of the Year for 1950," for "his contribution to the community." The award is confined to a man between 21 and 35 years of age "who in the opinion of the judges has been outstanding in community leadership." Mr. Henderson won the fifth such annual award. The Chamber of Commerce president presented the honors and said:

"He is one of the greatest assets in our community. His strongest qualities are in the realm of the intangible . . . with the times as they are, the kind of leadership he has given is in line with that which people need desperately."

Mr. Henderson has been organist of the First Presbyterian for a dozen years; he teaches in Wilkes College and is director of the Wyoming Oratorio Society and the Singers Guild of Scranton.

Bach would have said This is music; Brahms might have changed it to Music this is, and Franck to Music is this. In any event all three used the same words and said the same thing, and we understand it. But when someone changes all the rules of commonsense and tries to say *Cisum si siht*, or *Tus issi mich*, I say he's just plain crazy even if he has used all the letters & spaces essential to This is music.

This persistent perversion of simple, honest time-proved methods of stating our thoughts, whether they be in words or in music, is the characteristic of compositions we've been likely to characterize as Modern because we have no other word

we'd dare use in print for sensitive readers. Young people are especially victimized, because they are young and inexperienced; they've not built for themselves a discerning mind, having only a believing mind. And believing without thinking is a major crime.

Organists are not the only ones playing bombastic but barren programs. I attended two Carnegie Hall recitals by a violinist of international fame, and there was not a measure of enjoyment in either. The playing was expert; the literature was deadly.

"There is today a complete consensus on all sides that good chanting is primarily good reading aloud, that the rhythms of natural speech are as essential in the singing of Psalms and canticles as in the saying of them without music." That's what the Episcopalians say in their hymnal. I've heard my little village-church choir murder the "Venite" Sunday after Sunday to the tune "Goodson," No. 609, on line 5.

Now these directions, and the pointing of the line, show exactly what should be done. The phrase is "The sea is His and He made it," and the tune notes are, for these words, G-C-B-A, printed as halves. Interpreting the directions, these notes would then be, for these words, G-G-G-C-C-B-B-A, the chanting breaking down like this:

The sea is

His and

He made

it.

Naturally, it is still almost impossible for a choir and congregation to sing in the rhythm of speech, but treating every syllable to the same quarter-note length, elongating only that final "it," gives fluency & regularity, which are infinitely better than the jumble most choirs make of it.

Possibly the fault is that the organist does not rehearse his chanting as he certainly should whenever anything has gone wrong in the service.

Another thing that seems to show indifference instead of earnestness is the mimeographed calendar used by so many smaller churches, with total lack of details. The organ preludes & postludes are never specified, though always played—at least in the samples at hand. Even the identity of the two Scripture readings is ignored. For the anthem the text or title is identified but not the composer. Evidently both organist and minister don't give a darn about doing things in decent detail. I think it was old Paul who wrote to the church, "Let everything be done decently and in order," or words to that effect. I'm old-fashioned enough to believe in the Christian church and want it to take itself seriously.—T.S.B.



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## Service Programs

### EASTER SERVICES

DR. ROBERT BAKER

\*First Presbyterian, Brooklyn  
ar.Gaul, Three holy women  
Beethoven, Hallelujah  
Brahms, Death Where is Thy Sting  
ar.Dickinson, Joseph's lovely garden  
Wild, Blow golden trumpets  
Marryott, Lilies of the Dawn  
PAUL CALLAWAY  
\*Cathedral, Washington  
Stanford, Jesus Christ is risen  
Noble, First day of the week  
Dirksen, Christ is now risen

### John Alves

F.A.G.O., F.T.C.L.  
Cathedral of St. John the Divine, N.Y.C.  
Assistant Organist  
Preparation for A.G.O. and T.C.L. exams.  
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M. Mus.  
Organist and Choirmaster  
FIRST METHODIST CHURCH  
El Dorado, Arkansas

### Cyril Barker

Ph.D., M.M., A.A.G.O.  
Detroit Institute of Musical Art  
(University of Detroit)  
First Baptist Church, Detroit, Mich.

### Martin W. Bush

F. A. G. O.  
First Central Congregational Church  
Chairman, Music Department  
UNIVERSITY OF OMAHA  
Omaha, Nebraska

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### William Ripley Dorr

Mus.Bac., B.S.  
PALOS VERDES ESTATES  
California

Dirksen, Christ our Passover  
Handel, Hallelujah Chorus  
Parker, Light's glittering morn  
DR. C. HAROLD EINECKE  
\*First Presbyterian, Santa Ana  
Marryott, Alleluia of the Bells  
ar.Dickinson, Joseph's lovely garden  
ar.Mueller, Christ is risen  
Hill, The whole bright world rejoices  
ar.Dickinson, By early morning light  
Beethoven, Hallelujah  
Barnes, Jubilate  
ar.Dickinson, Joyus Easter Song  
During this Easter evensong the minister  
Dr. O. Scott McFarland read two poems:  
Tennyson's Proem from In Memoriam, Oxen-  
ham's Seeds.

VIRGIL FOX, Org.

W. RICHARD WEAGLY, C.D.

\*Riverside Church, New York  
Lang, Awake this happy morn  
R.V. Williams, Easter  
Bairstow, Promise which was made  
R.Thompson, Alleluia  
Handel, Hallelujah Chorus  
Finzi, Lo the full final sacrifice  
R.V. Williams' "Five Mystical Songs"

ROBERT M. STOFER

\*Covenant Presbyterian, Cleveland  
Marryott, Lillies of the Dawn  
Broughton, Hail festal day  
Handel, Hallelujah Chorus  
Yon, Christ Triumphant  
ar.Whipple, Love Is Come Down  
Shure, Easter Alleluia  
V.D.Thompson, Spring bursts today  
Thiman, Easter Bells  
Bairstow, Sing ye to the Lord  
Yon, Our Paschal Joy  
ar.Dickinson, Joseph's lovely garden  
Mr. Stofer used a brass quartet in the  
morning service, 2 trumpets, 2 trombones.

### JANUARY SERVICES

Here are the service materials used by two of  
New York City's illustrious organists, Dr.  
Dickinson with his paid adult chorus, Mr.  
Richards with his boychoir.

DR. CLARENCE DICKINSON

Brick Presbyterian, New York  
\*Malling, Three Kings  
Light of the world, Elgar  
Prayer for the New Year, Schultz  
Rowley, Benedictus  
\*Bubeck, Meditation  
O where shall wisdom be found, Boyce  
O wisdom, Noble  
Harwood, Rejoice in the Lord  
\*Karg-Elert, Credo  
I believe in one God, Gretchanioff  
In my heart I believe, Saint-Saens  
Bach, We All Believe  
\*ar.Novakowski, Prayer  
Lord we cry to Thee, Zwingli

William A.  
Goldsworthy  
A.S.C.A.P.

COMPOSER'S  
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New York 63  
N. Y.

O brother man, G.Shaw  
Vierne, Benediction

G. DARLINGTON RICHARDS  
St. James' Episcopal, New York  
\*Malling, Three Wise Men  
Guilmant, Priere; Berceuse.  
When Jesus our Lord, Mendelssohn  
\*\*Kinder, Berceuse  
Lo star-led chiefs, Crotch  
Nunc dimittis G, Cruickshank

### Paul H. Eickmeyer

M. Mus., A.A.G.O.  
KALAMAZOO MALE CHORUS  
Kalamazoo, Michigan  
ST. PAUL'S EPISCOPAL CHURCH  
Lansing, Michigan

### C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.  
First Methodist Church  
Santa Barbara, California

### Robert Elmore

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M. S. M.  
Organist and Choirmaster  
First Presbyterian Church  
Shreveport, Louisiana

### Wayne Fisher

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### Oliver Herbert

Mus. Doc.  
PEACHTREE CHRISTIAN CHURCH  
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Atlanta, Georgia

### Horace M. Hollister

M. S. M.  
Organist-Director  
Mt. Lebanon Methodist Church  
3319 W. Liberty Ave., Pittsburgh 16, Penna.

Marriott, The High Bright Star  
 \*Te Deum A, Parker  
 As December's frosty king, Catalan  
 \*\*Marriott, Noel of the Bells  
 Nunc dimittis Bf, Stainer  
 We are three kings, Gevaert  
 Cronham, March for Epiphanytide  
 \*Benedictus es Af, Matthews  
 Like as a father, Martin  
 \*\*Mendelssohn, Song Without Words  
 The twilight shadows fall, Wood  
 \*Benedictus es C, Richards  
 To Thee O Lord, Bach

## Harry H. Huber

M. Mus.  
 KANSAS WESLEYAN UNIVERSITY  
 First Christian Church  
 Salina, Kansas

## Gilbert Macfarlane

Choirmaster — Organist  
 Director of Choir School  
 TRINITY CHURCH  
 Watertown, N. Y.

August

## MAEKELBERGHE

Detroit

## Harold Mueller

F. A. G. O.  
 ST. LUKE'S EPISCOPAL CHURCH  
 S. F. CONSERVATORY OF MUSIC  
 San Francisco

## George Kemper Ogden

Organist and Minister of Music  
 Lakewood Methodist Church  
 Lakewood, Ohio

## ROBERT OWEN

Christ Church  
 Bronxville New York

## Roy Perry

First Presbyterian Church  
 KILGORE, TEXAS

## Richard Purvis

Organist and Master  
 of the Choristers  
 Grace Cathedral San Francisco

## Irene Robertson

MUS. D., F.A.G.O.  
 Organist  
 UNIV. of SOUTHERN CALIFORNIA  
 Los Angeles

## Robert W. Schmidt

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 for Church and Choir School



A FINE EXAMPLE: No. 1

Lauren B. Sykes not only makes music because he gets paid to do so but he also does his full share as a citizen and does it so well that he was nominated through his whole city as the Citizen of the Week, as told in other columns of this issue.

Lead me Lord, Wesley  
 Dallier, Intermezzo  
 \*\*Bossi, Devozione  
 Nunc dimittis Bf, Stanford  
 Comes at times, Oakeley  
 Guilman, Epilogue  
 ERNEST WHITE, Mus. Dir.  
 EDWARD LINZEL, O. & C.  
 MARIE SCHUMACHER, Assistant  
 Church of St. Mary the Virgin, New York  
 March Choral Music  
 \*Poulenc, Messe en Sol  
 Bernardi, O sacrum convivium  
 \*\*Gregorian, Litany in Procession  
 Victoria, Unus ex discipulis  
 Whyte, O salutaris hostia  
 Willan, Ave verum  
 Calegari, Tantum ergo  
 \*Palestrina, Missa Brevis  
 Victoria, Eram quasi agnus  
 \*\*Gregorian, Litany in Procession  
 Victoria, Judas mercator  
 Bruckner, O salutaris hostia  
 Perti, Adoramus Te  
 Gigault, Tantum ergo  
 \*Hassler, Missa Secunda  
 Ingegneri, In Monte Oliveti

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Victoria, Pueri Hebraeorum  
 di Lasso, Tristis est  
 \*\*Lotti, Crucifixus  
 Noyon, O salutaris hostia  
 Palestrina, Adoramus Te  
 Victoria, Tantum ergo  
 \*Kodaly, Missa Brevis  
 Scarlatti, Jubilate Deo  
 \*\*Morley, Mag. & Nunc dimittis  
 Victoria, Surrexit Pastor bonus  
 Bruckner, O salutaris hostia  
 Noyon, Benedictus  
 Kromolicki, Tantum ergo 11

### LIKE WAR & MURDER?

Keep on voting then for those who have created it. "Our predicament is the result of many errors. It is the result of many appeasements. It is the result, in many instances, I fear, of outright treason . . . . . Incompetents, traitors, fools, perverts, knaves and scoundrels have contributed to our plight . . . . . It is time to tell the people the bitter unadulterated truth." Sounds like the Editor of T.A.O. but it wasn't; it was spoken to the Boston Chamber of Commerce Sept. 14 by Senator Styles Bridges of New Hampshire.

### DON'T BE TOO SURE

"The way here set forth is infallible for all ages and true in all places," said an Imperial Rescript of Meiji, emperor of Japan, in 1890. Sounds just like a reader admonishing T.A.O. for saying something contrary to his notions of it.

## Clarence L. Seubold

ST. JOHN'S EVANGELICAL CHURCH  
 Louisville, Kentucky

## Trinity Episcopal Church

St. Charles County, St. Louis  
 ROY SCHAFFER, Minister  
 GRAHAM W. SMITH  
 Organist and Choir Director

## Robert M. Stofer

M. S. M.  
 Organist and Choirmaster  
 The Church of the Covenant  
 Cleveland

## Orrin Clayton Suthern II

ORGANIST-CONDUCTOR  
 Associate Professor of Music  
 LINCOLN UNIVERSITY  
 Lincoln University, Penna.

## Charles Dodsley Walker

## Harry B. Welliver

Director, Division of Music  
 STATE TEACHERS COLLEGE  
 Organist, First Lutheran Church  
 MINOT, NORTH DAKOTA

## G. Russell Wing

M. S. M.  
 Organist and Director  
 First Congregational Church  
 La Grange, Illinois

## RECITAL PROGRAMS

Limitations of space confine these programs to those who have made their names nationally known and to programs of special character; all others are being held for later columns.

### E. POWER BIGGS

Bidwell Presbyterian, Chicago  
Handel's Concerto 2  
Haydn's Suite for Musical Clock  
Schumann, Sketch Df; Canon Bm.  
Bach, Sheep May Safely Graze  
Toccata & Fugue Dm

Franck, Piece Heroique  
Alain, Litanies  
Brahms, Rose Breaks Into Bloom  
Dupre, Noel Variations

### CATHARINE CROZIER

First Methodist, Cleveland  
\*Franck, Chorale Bm  
Bach, Three Choralpreludes  
Ducasse, Pastorale  
Maleingreau, Praetorium Tumult  
Sowerby, Requiescat in Pace  
Fantasy for Flute Stops  
Messiaen, Ascension Day Meditation  
Alain, Fantaisie

Liszt, Fantasia & Fugue on Bach  
McFarland Auditorium, Minot  
\*Franck, Chorale Bm  
Bach, Three Choralpreludes  
Howells, Psalm 23 Prelude  
Maleingreau, Praetorium Tumult  
Ducasse, Pastorale  
Vierne, Divertissement  
Sowerby, Fantasy for Flute Stops  
Simonds, As Now the Sun's

First Program was played on tour Dec. 10, second Jan. 23; of the 21 pieces, five were used on both programs. "A charming person and darned fine player," said one reviewer; "proved that the organ is a full-fledged concert medium," said another.

### DR. CYRIL BARKER

First Baptist, Detroit  
With Ensemble of Seven Strings  
o-s. Bach's Concerto Dm  
Bingham, Rhythmic Trumpet; Roulades.  
Edmondson, Prelude on Corelli Theme  
Gargoyles  
o-s. Handel's Concerto 10  
o-s. Crawford, Int. & Toccata  
o-s. Fillmore, Pastorale  
HARRY H. HUBER  
Lutheran Church, Ellsworth  
Bach, Prelude & Fugue Em  
Two Choralpreludes  
Handel, Aria  
Boellmann, Choral; Prayer.  
Karg-Elert, Now Thank We All  
Kinder, Exultemus

Purvis, Romanza  
McKinley, Cantilene  
McAmis, Dreams  
Dickson, Paeon D  
CLAUDE L. MURPHREE  
University of Florida  
Bohm, Prelude & Fugue Am  
Peeters, Elegie

DeLamarter's Suite  
Choralprelude  
Diggle, Scherzo & Fugue  
Homage to Franck  
Walton, Winter Twilight;  
Scherzetto; Song of Sleep.

Purvis, Chartres  
ARTHUR W. QUIMBY  
Connecticut College

Bach, Prelude & Fugue Bm  
Krebs, Two Choralpreludes  
Hindemith's Sonata 1  
Langlais' Suite Medievale  
Shepherd, Fantasia on Garden Hymn  
Krebs were written for and played by organ and trumpet; voice parts of Shepherd were done by the College Choir and Palestrina Society.

### FLOR PEETERS

Scottish Rite Cathedral, Tucson  
Bach, Toccata & Fugue Dm  
Corelli, Preludio  
Loeillet, Giga  
Franck, Grande Piece Symphonique

Purvis, Greensleeves  
Van Hulse, Toccata D  
Peeters, Elegie; Aria; Flemish Rhapsody.

### MARIE SCHUMACHER

Kenmore Presbyterian, Buffalo  
L.Couperin, Chaconne  
F.Couperin, Elevation  
Offertoire Grands Jeux  
Mozart, Fantaisie Fm  
V.Thomson, Pastorale Christmas Plainsong  
Franck, Prelude-Fugue-Variation  
Vierne, Scherzetto  
Dupre, Four Choralpreludes -  
Prelude & Fugue B

Recital supported by some 200 patrons whose names were printed on the program—an ethical & proper way of financing such public programs.

### LAWRENCE R. SEARS

St. Patrick's, Washington  
\*Handel's Concerto 13  
Arnell, Baroque Prelude & Fantasia  
\*Bonnal's Symphonie d'Apres Media  
\*Tournemire's l'Orgue Mystique  
Dupre, Cortege et Litanie  
\*Bach, O Guiltless Lamb  
Verdi's "Domine Jesu Christe"  
Leseur, Scene de la Passion  
These programs are included because played in a Catholic church on Sunday evenings preceding Benediction.



The ORGOBLO  
at  
SALT LAKE CITY  
UTAH

This world-famous organ in the Mormon Tabernacle, Salt Lake City, is a recent modernization, by Aeolian-Skinner, of the organ originally built in 1867. This is one of the largest church organs in America and is considered to be a model of superb organ construction. It is one of the few five-manual organs in the world, has 133 voices, 188 ranks, 154 stops and 10,742 pipes and is powered by an Orgoblo.

The Orgoblo is used on the majority of the largest and most famous organs, and is recommended by leading organ manufacturers and organ technicians.

This is not an accident. The Orgoblo was designed specifically for fine organs. It is simple, sturdy, and requires little attention. It is made in sizes suitable for the smallest as well as the largest organs. Ask for the bulletins.

392G

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**BESSIE BLACK YOUNG**

University Christian, Des Moines  
Campra, Rigaudon  
Clerambault, Basse et Dessus Trompette  
ar.Clokey, Pastorale  
Bach, When Thou Art Near; Fugue G.  
Dickinson, Reverie  
Bingham, Roulade  
Edmundson, Bells Through the Trees  
Gigout, Toccata Bm

**CHURCH BUDGETS**

*Example from a Lutheran church*

This one is for 1951 and shows an increase of 10% over 1950. It's in a big city.

\$22,426. Total budget.

4,400. Minister's salary,

202. Minister's pension fund;

1,200. Office help;

1,500. Sexton.

1,500. "Choir director," which we presume means organist;

200. Choir music.

8,674. Missions total, which seems an enormous tax against this congregation.

Anyway here's a church that elevates its organist to equality with its janitor. The minister also has \$600. for maintenance of his car, and benefits by maintenance of the parsonage; these probably total close to \$7,000. for the minister.

We do not know how many hours a week the minister works, but the organist gives this schedule of hours:

7 Organ practise

5 Planning

6 Choir rehearsals

3 Playing the services including all special services during the year

4 Office routine

2 Conferences with choristers, clergy.

Which makes 27 hours a week, or 5.6 hours a day in the currently popular 5-day week. If our pre-socialist figuring is still correct, this gives the organist, presumably a skilled technician, \$28.83 a week for a 27-hour week. Better not compare this with the wages non-skilled laborers receive today or you'll get a headache.

This organist gives additional facts, most of them painful. "After being here only nine months the pastor received a \$300. raise; I had been there fifteen months, but no raise. The pastor did eight years of college work, I have done nine. The pastor has a wife and two children, I have a wife and one child; the pastor's living expenses are very little more than mine."

There is no evidence that the minister has the D.D. degree, though he may have; the organist has both the Mus.Bac. and M.S.M. degrees.

Do unto others as you want them to do to you.

**A STAB IN THE BACK**

but we approve it. New York laborunion musicians pulled a fast one on hotels and night-clubs just before the harvest of new-year's eve and demanded more money or else. Any musician compelled to play the kind of trash that masquerades as music in these places should be handsomely paid for his sufferings.

**THE FIGURES**

7,014 Killed in action;

9,433 Missing—a horrible fate;

30,941 Wounded—many of them never to recover their God-given freedom to attain usefulness and happiness. Total: 47,388 young American men as of Feb. 2, 1951, whose future has been blasted by the grossest stupidity ever to rule Washington. This doesn't concern organists? Then why are the politicians taking dozens of organists into custody, putting them through training they haven't the least liking for, and sending them into Korea to be shot to blazes? Let's be short-sighted if we want to, but let us not be indifferent to the horrible fate of our fellowmen.

**SCHOOL OF SACRED MUSIC**

presented four November recitals by candidates for degrees, the first two for M.S.M., others for S.M.D. William Christian played works of Bach, Brahms, Franck, Dupre, Honegger, Widor; Farley Hutchins played Walther, Bach, Hindemith, and the Reubke Sonata. Rita Avram played Vivaldi, Bach, Franck, Vierne, Messiaen; Gordon Jones played Bach, Handel, Telemann, Langlais, Vierne, Messiaen.

**PAUL J. SIFLER**

has been appointed organist and director of the Canterbury Choir of the Cathedral of St. John, New York; he is a pupil of Claire Coci, Dr. Leo Sowerby, and Dr. John Finley Williamson.

**CHARLES DODDSLEY WALKER**

returned home after a long stay in Paris, has been appointed to the Church of the Heavenly Rest, New York City, on Fifth Ave. at 90th St., one of the few beautiful & distinctive new churches in the Metropolis; the organ is a 4m Austin.

## Emerson Richards

### Organ Architect

800 SCHWEHM BUILDING  
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Organist, experienced all types of services, boy choirs or mixed, any Sunday of the year on short notice. Phone Worth 2-8867 or Park Ridge 6-0132J. Henry W. Elliot, 61 Glendale Road, Park Ridge, N. J.

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By JOSEPH W. CLOKEY

Suitable for presentation in a church or auditorium; performing time, two hours. May be rented from —

J. W. Clokey — Box 431 — Claremont, California

**JOHN HAUSSERMANN**

A program of Mr. Haussermann's music was given Feb. 4, 1951, in Times Hall, New York, which furnished an interesting perspective of his progress as a composer," said the New York Times reviewer. If you don't join Russia and the European nations in cordially hating every American, you should buy Mr. Haussermann's two great organ works, Seven Chorals on original melodies, published in 1934 in Paris, and Three Gothic Sketches published there in 1935; we believe the only way to buy them is to enquire of Mr. Haussermann's secretary, at Pond Run Farm, New Richmond, Ohio. These two sets are superior music in modern vein for the better class of musician.

## Heinz Arnold

Mus.D., F.A.G.O.

RECITALS

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Columbia

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## Robert Baker

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First Presbyterian Church of Brooklyn  
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RECITALS

INSTRUCTION

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W A L I R O

Boy Choirs

Christ Church, Shaker Heights 22, Ohio

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Organist

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## EVENTS-FORECAST

As always, the reader is referred to this column in prior issues; normally space cannot be taken for duplicate announcements.

Bloomington, Ind., Indiana University, choir festival, May 6.

New Brunswick, N.J., Rutgers University, Bach's "St. Matthew," Erich Leinsdorf conducting, with orchestra, March 23, 8:00.

New York City, Hugh Giles musicales, Central Presbyterian, 8:30; Mr. Giles and choir in Brahms, Peeters, Langlais, March 5; Mr. Giles and Nies-Berger Chamber Orchestra, March 13.

Do., Alfred Greenfield conducts Oratorio Society in Bach's "B-Minor Mass," Carnegie Hall, paid admission, March 20, 8:00.

Do., Alfred Greenfield conducts New York University Glee-Club, 21st annual concert, Town Hall, April 6, 8:30, paid admission.

Do., Pius X School evening of liturgical music, April 11, 8:00.

Oberlin, Ohio, Oberlin Conservatory, senior and graduate organ recitals,

Marjorie A. Stone, Feb. 23, 8:30,

Robert C. Gallagher, Mar. 19, 4:30,

Nancy Hamilton, Mar. 31, 7:30,

Jerome W. Meachen, May 8, 7:30,

Leon G. Simmons, May 25, 8:30. And to paid-admission audiences the Conservatory presents the Cleveland Orchestra, March 20 & May 1, 8:00, and Bach's "St. Matthew," May 6 at 4:00 & 8:00.

Cranford, N.J., Dr. Charlotte Garden's "Song of Amos," First Presbyterian, April 8, 8:00, Mary Elizabeth Bonnell directing. March 18, 4:00, Miss Bonnell gives an organ recital, including works by Bingham, Dickinson, & Edmundson.

Richard Ellsasser recitals, March 7, Portland, Oreg.; March 10, Pasadena; Calif.; March 11, Inglewood, Calif.

England: Worcester Three-Choirs Festival, Sept. 2 to 7, paid admissions, full details from the secretary, 49 Foregate St., Worcester, Eng.; some works will be orchestral, some choral; among the latter will be Bach's "B-Minor," Elgar's "Dream of Gerontius" and "The Kingdom," Handel's "Messiah," Harrison's "Mass in C," Palestrina's "Stabat Mater."

## PLEASE REMEMBER

It's not our business to talk back to our correspondents; our time can be more profitably spent in thinking about what the readers have to say. And we do exactly that, no matter what they say. Please do not expect more correspondence from T.A.O. office than is essential. Write by all means, please; but do not expect replies. It is the time that is lacking, not the goodwill.

# CHURCH OF SAINT MARY THE VIRGIN NEW YORK

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Musical Director

**Edward Linzel**

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**Marie Schumacher**

Organist

For recitals by these players  
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145 West 46 St. — New York 19



A FINE EXAMPLE: No. 2

Charles N. Henderson is another who in addition to making music, for which he gets paid, devotes himself as a progressive citizen with such success that he was named a Young Man of 1950 in his city.

## CHRISTMAS PROGRAMS

are never published in January or February when Lent and Easter are the theme, but are held for September when our readers are again planning Christmas programs.

## KATHRYN HILL RAWLS

of Hamline Methodist, Washington, D.C., has been appointed to St. Luke's Methodist, there.

## DR. ELMER A. TIDMARSH

on Feb. 7, 1951, completed his first 25 years of recitals on the Casavant in Union College, Schenectady, N.Y.; he has played 624 recitals there. Bach's Toccata & Fugue Dm, the first piece on his first program, was repeated for the celebration.

## CAMIL VAN HULSE'S

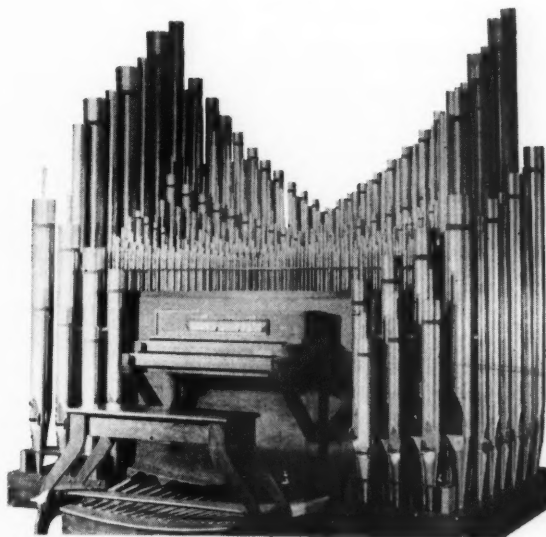
new "Christmas Oratorio" published by Fitz-Simons was done Dec. 31, 1950, in Trinity Cathedral, Cleveland, by Edwin Arthur Kraft who said "This is one of the loveliest Christmas oratorios I have ever used." Mr. Van Hulse has established himself as a composer with something to say and the ability to say it; performances of the oratorio have been given in Meredith College, Valparaiso University, McPherson College, and in Cleveland Ohio, Oak Park Ill., St. Albans W.Va., and by a recording it was broadcast Christmas Eve over KTUC in Tucson, Mr. Van Hulse's home town.

## YOU CAN HELP

An organist has been ordered by his physician to move to Phoenix, Ariz., or Albuquerque, N.M.; any reader who can give information about a church vacancy in or near these cities will be doing him a great favor. Address O.U.I., c/o T.A.O.

## CANTATE DOMINO CANTICUM NOVUM

16' QUINTADE  
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PRINZIPAL  
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**RUDOLPH WURLITZER CO.**  
announces an order from the U.S. Army for 100 electronics, destinations not specified, but it's easy to guess they will go wherever American soldiers are sent, and one of their main uses will undoubtedly be in chapel services, though the instrument lends itself superbly for entertainment purposes as well in army camps. This is one of the ideal uses of electronics; they take minimum space and are as easily portable as an upright piano. During worldwar 2 the Wurlitzer factory was diverted to other production lines, but during worldwar 3 at least a part of its facilities will continue to be used for their primary functions of building music instruments.

## John F. Callaghan

*Mus.M., A.A.G.O.*

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NEW YORK CITY

## Charles H. Finney

*A.B., MUS.M., F.A.G.O.*

HOUGHTON COLLEGE  
and Wesleyan Methodist Church  
Houghton, New York

## Maurice Garabrant

*M.S.M., F.T.C.L., MUS.DOC.*

Organist and Director of Music  
CHRIST CHURCH, CRANBROOK  
BLOOMFIELD HILLS  
MICHIGAN

## SUMMER COURSES

Complete list of all courses advertised in these pages for the current season.

Organ Institute, concentrating on organ, master-classes with specialists, Andover and Methuen, Mass., July 20 to Aug. 18.

Westminster Choir College, choirwork for church organists, public-school music for supervisors, under direct teaching of Dr. John Finley Williamson, Princeton, N.J., July 23 to Aug. 12.

### NOTES

Additional facts of special importance not included in the advertising will be presented here; so far as possible, nothing will be repeated here that has already been stated in either text or advertising.

### ORGAN INSTITUTE

Dr. Fritz Heitmann returns this year exclusively for his Institute classes; last year he played 25 recitals on tour through the country; this year he plays only in the Institute. Students will have dormitory and dining facilities in Phillips Academy, Andover; the historic organ in Methuen Memorial Hall will be used for daily master-classes and two faculty recitals each week. Practise facilities will be abundant, with 22 organs available, from 4-100 Casavant down to small practise instruments, and including a new studio organ built for the Institute by the Andover Organ Co.

### WEDDING PROGRAM

Played by Charles E. Straub

It was in Zion Lutheran, Easton, Pa.; "both bride and groom wanted music of the 18th century or earlier. To have played the 'Lohengrin' after this program would have been, according to the groom, 'like walking down the aisle with dirty shoes on,' so I substituted Purcell's March Maestoso from a harpsichord Suite, and instead of the Mendelssohn I used Dupuis' Allegro from Concerto 4."

Purcell, Trumpet Tune & Air  
C.P.E. Bach, Rondo Bm  
Gluck, Paris & Helen: Chorus  
Bach, Bourree D; Sarabande Em;  
Bourree G.

Mozart, Divertimento (K-334)

Haydn, Quartet F: Serenade

Good for Mr. Straub; he was paid to do a job and he did it the way the customer wanted. To be consistent, the B. & G. should have worn 18th-century clothes and left the Church by horse & buggy; we suspect they wore 1951 clothes and left in a nifty automobile. But they were paying the bill and it was nobody else's business.

KILGEN ORGAN CO.  
announces recent 2m contracts:

Bayonne, N.J., St. Joseph's Church.  
Chicago, Ill., St. Raphael's Church.  
Cincinnati, Ohio, Annunciation.  
Hancock, Mich., Finnish Lutheran.  
Lafayette, Ind., St. Boniface Church.  
Lima, Ohio, St. Rose R. C.  
Mt. Carroll, Ill., First Baptist.  
San Diego, Calif., Sacred Heart Church.  
Storm Lake, Iowa, Zion Lutheran.  
Valley City, N.D., Our Savior's Lutheran.  
Xenia, Ohio, First Methodist.

\$144,200.

is the contract price of the organ to be built for Royal Festival Hall, London, Eng. T.A.O. Nov. 1950 p.386 guesses it to be 94v-138r-102s-8b-7751p.

### READER'S WANTS

A Conn Chromatic Stroboscope, used or new; P.S.T. c/o T.A.O.

### TAX-EXEMPT

Your legitimate (not padded) expenses in taking a summer-course in church music are deductible business expenses, according to a ruling by Judge Dobie, Fourth Circuit Court of Appeals.

## Alfred Greenfield

*Conductor*

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Chairman, DEPARTMENT OF MUSIC  
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## D. Deane Hutchison

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FIRST METHODIST CHURCH  
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SAINT LOUIS

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Cleveland Institute of Music

## James Winship Lewis

Director of Music and Organist  
Grace and Saint Peter's Church, Baltimore

Conductor  
BACH CIRCLE & HANDEL CHOIR  
Music Faculty  
State Teachers College, Towson, Maryland

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University of Chattanooga — Chattanooga, Tennessee



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Selden and Lila Robinson  
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can be your story, too!**

Today, start your safe, sure saving program by signing up for U. S. Savings Bonds through the Payroll Savings Plan where you work or the Bond-A-Month Plan where you bank. Even very small sums, saved systematically through these plans, will provide the cash to make your dreams come true.

**For your security, and your  
country's too, SAVE NOW—  
through regular purchase of  
U. S. Savings Bonds!**



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**VIRGIL FOX**

*Programs Played in Europe*

Between Aug. 30 and Sept. 27 Mr. Fox gave four recitals in England, one in France, using the following program:

Handel's Concerto 5  
Bach, Come Sweet Death  
Prelude & Fugue D  
Franck, Prelude-Fugue-Variation  
Mendelssohn's Sonata Fm  
Bingham, Roulade  
Middelschulte, Perpetuum Mobile  
Dupre, Prelude & Fugue Gm

with the added "Messe des Pauvres" for four solo voices and the Vocal Choir of the Paris Philharmonic as an addition to the Salle Pleyel program in Paris. The English programs were played in St. Mary Redcliffe, Bristol; Canterbury Cathedral; St. George's West Church, Edinburgh; and a B.B.C. broadcast recital from Westminster Catholic Cathedral, London. Strange that though the Britishers hold organ recitals in higher esteem than we Americans do, England has no manager for organists such as America has in Bernard R. LaBerge.

Mr. Fox evidently likes the Satie "Messe des Pauvres," for he used it in three recitals upon his return to America, the most interesting such program being in the First Congregational, Washington, D.C., Oct. 26, when the Baldwin electronic was used in the "Messe" as an antiphonal organ; that program:

Satie, "Messe des Pauvres"  
Bach, Gigue Fugue  
Mozart, Fantasia  
Schmitt, Prelude  
Willan, Int.-Passacaglia-Fugue  
Bach, Air for G-String

**Toccata F**

**T.A.O. VOLUMES**

on microfilm can now be secured at the end of the year by any of our subscribers, libraries or persons, from University Microfilms, 313 N. First St., Ann Arbor, Mich.

**WERE WE WRONG?**

Nov. p.396 reported a new toy by Magnus and condemned the whole thing because of the stupidity shown in the publicity; now R. N. L. Forman reports he bought one for his two-year-old daughter and she's having the time of her life. Pop. Forman thinks it is teaching her to understand and enjoy keyboard music.

**DR. HERBERT E. HYDE**

of the First Presbyterian, LaGrange, Ill., has been appointed to head the theory department in the School of Music, Balboa University, Point Loma, Calif.; in addition to theory and composition he will teach organ.

**DIMITRI MITROPOULOS**

has been appointed 'musical director' of the New York Philharmonic for two more years; born in Greece, he came to America 15 years ago, was conductor of the Minneapolis Symphony for a dozen years, came to New York last year to conduct the Philharmonic.

**PHILADELPHIA ORCHESTRA**

has acquired control of the Academy of Music, Philadelphia, to be preserved as the Orchestra's permanent home. The New York Times says the value of the Orchestra's holding is probably \$357,675. and that it was undertaken to prevent the Academy's falling into other uses. Seating capacity 3000, acoustics superb.

**KEEP YOUR T.A.O.**

Buy a loaf of bread or a car, and unless you use them they deteriorate and become worthless. But the January 1918 copy of T.A.O. is even more valuable today than it was then; it contains information most of which is not available anywhere else. The Annual Index in the final pages of each volume shows exactly where a great wealth of materials can be found—a goldmine of information at your fingertips.

**OBITUARIES**

Max P. Cushing, Jan. 12, New York, aged 64; born in Bangor, Maine; is said to have been organist of the National Cathedral, Washington, for three years.

Lawrence H. Montague, Oct. 3 1950, Buffalo, N.Y. Born Feb. 17, 1881, in Buffalo; studied in the Guilman Organ School; played in churches since the age of 14, and for the last 28 years was with North Presbyterian, Buffalo. He specialized as organ consultant and represented the Wicks Organ Co. for many years. He is survived only by his daughter Harriet F., professor of mathematics in the University of Buffalo. A life well invested for the good of the world of church music.

Mrs. Sergei Rachmaninoff, Jan. 17, New York, aged 70. The Rachmaninoffs, both Russians, were married in 1902, left Russia in 1917 when socialism displaced freedom. Two daughters survive.

Harry B. Rumrill, Jan. 22, 1951, in Philadelphia, aged 83; organist, accountant, and amateur astronomer. He retired in 1932 and then followed his hobby with an observatory and telescope of his own.

William S. Wilcox, Jan. 22, 1951, Wilkes-Barre, Pa., aged 84; church organist and music teacher.

**PRIZES & COMPETITIONS**

University of Illinois, Urbana, Ill., announces the Kinley Fellowship of \$1000. for advanced study at home or abroad; applications close May 15.

Choir Guide, 234 West 14, New York 11, N.Y., announces \$750. total prizes for photographs of choirs; closes June 30.

**TAXES**

Changes have been made in the personal-tax structure that may possibly affect the organist; some optimists have gone so far as to say it's absurdly easy for an organist to pay a ridiculously small percentage of his salary for two years and then, upon reaching the age of 65, secure a monthly pension of \$80. for himself and \$40. for his wife. This, it seems, is part of the recent package on 'social security'; what anyone can do about it remains slightly mysterious. Since local tax-collectors have the annoying habit of making their own 'rulings' on this, that, and the other thing, T.A.O. suggests that a few organists in each city get together and consult the authority to whom they themselves transmit all their tax statements & payments, and secure from that authority a definite statement of fact & figures. What a tax office in New York says, has hardly the slightest weight with the tax office in San Francisco. This thing may be worth looking into; but don't trust anybody; get the facts direct from your own tax office.

**William H. Barnes**

**MUS. DOC.**

**Organ Architect  
Organist and Director  
First Baptist Church, Evanston**

*Author of*

**'Contemporary American Organ'**

(Four Editions)

**1112 South Wabash Avenue  
Chicago 5**

THAT G-S COUPLER mentioned on Dec. 1950 T.A.O. p.410 came from the Hook-Hastings installed c.1906 or '7 after a hurricane had destroyed the old Erben. Says Percy Chase Miller, "Hutchings was putting this coupler into his instruments around the turn of the century, but providing no 16' S-G nor 4' S-G; so when you wanted the Swell at 16-8-4 with the Great unison, you had to play on the Swell manual with Great coupled. I have known several Hutchings organs thus equipped."

#### PRIZES & COMPETITIONS

A.G.O. announces organplaying competition, open to any organist not over 25 who has never played a recital for the Guild, details from the Guild, 630 Fifth Ave., New York 20, N.Y.

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#### REGISTRATION BUREAU

First a bit of advice: don't leave a church just because you don't like some of the conditions; no position is ideal, all have bad as well as good conditions. Get a new position, and be sure you know what you're doing, before you move. If you know of any vacancy, please notify T.A.O. so the information can be passed along to organists in dire need of it. One reader reported a New York vacancy at \$2000., but only one of those notified was interested enough to apply; another reader graduates this year and wants a church paying from \$3500. up. Few churches can pay that much in these days of fearful taxes.

#### FRANK M. CHURCH

believes so heartily in being able to talk music from the keyboard, instead of merely reading the music of others, that he has improvisations as part of the program of every student's recital. He evidently combines the technical with the highly imaginative, for the improvisations have been given under titles—With Passing & Chord Tones; Joyous Return to Snead—with Modulations; A High Time in the Streets of New York; With Embellishments & a Modulation; Christmas Celebrations in Alabama. Could it be that Snead College's music department believes in enjoying music?

#### DON'T LAUGH

This is not a laughing matter but we think you should know about it; the inimitable Percy Chase Miller reports it chiseled on a gravestone in the Mayflower Cemetery, Duxbury, Mass.:

#### ASENATH

widow of  
SIMEON SOULE  
Died Feb. 25, 1865  
Aged 87 years 11 mo & 19 days  
*The chisel can't help her any*

T.A.O. feels the same way about printed obituary eulogies—so no eulogies.

#### DO THEY REMEMBER?

One of Truman's henchmen Dec. 17 "urged all who influence public opinion to prepare the American people to submit to greater discipline." Let's see now. Back in the 1770's government henchmen were urging Americans to submit to greater taxes on tea. Only a decade ago two monsters were not urging but demanding humiliating sacrifices from their dupes; but where are Mussolini & Hitler now? Can the play-boy wastrels of Washington remember back that far?

#### OH, NOT AN ORGANIST!

A great symphony orchestra (at least it thinks it is great) would play for common people in a movie theater, but, tut tut, don't ask an organist to do it. As reported here, the New York Philharmonic Symphony Orchestra under its regular conductor Dimitri Mitropoulos began a two-weeks show in the Roxy Theater, New York City, Sept. 1,

1950. First time in history, we believe. Pieces included for the first program: Wagner's Meistersinger Prelude, a modern symphony, Mendelssohn's Midsummer Night's Dream music. Behind the scenes: a movie-producer president is also on the Orchestra's board of directors; he exhibits in the Roxy, wanted the Orchestra there for a show too. He got his way. We think it was a good thing.

Alexander

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